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No. 424.] TELEGRAMS: TREGASKIS, LONDON.
January 9th, 1899.

CAXTON HEAD CATALOGUE OF MANUSCRIPTS; RARE & EARLY PRINTED BOOKS; PAPAL & OTHER DOCUMENTS, relating chiefly to Florence and the Florentines; COLOURED POSTERS; & BEAUTIFUL BOOKBINDINGS.

From various sources, comprising selections from the Libraries formed by the Late F. R. PILKINGTON, Architect, of Russell Square; and the Late WILLIAM MORRIS, of Kelmscott House, Hammersmith, including some Kelmscott Press Books in unique state, also the first Iron Press used by William Morris, and many presentation copies with Autograph Inscriptions from the various Authors to the Poet-Printer.

Many of the Books in the Library of William Morris were collected with a definite purpose in connection with his Art and Typographical Work.

Now offered for Sale at the House of J. and M. L. TREGASKIS, at the sign of the "Caxton Head," 232 High Holborn, London.

Every Book in this Catalogue has been carefully collated, and is g[illegible]anteed perfect, unless there be an indication [illegible]he contrary.

Ballade of the Caxton Head.

News! Good News! at the old year's end:
Lovers of learning, come buy, come buy,
Now to old Holborn let bookmen wend,
Though the town be grimy, and grim the sky.
News! Good News! is our Christmas cry;
For our feast of reason is richly spread:
And hungry bookmen may turn and try
The famous Sign *of the* Caxton Head.

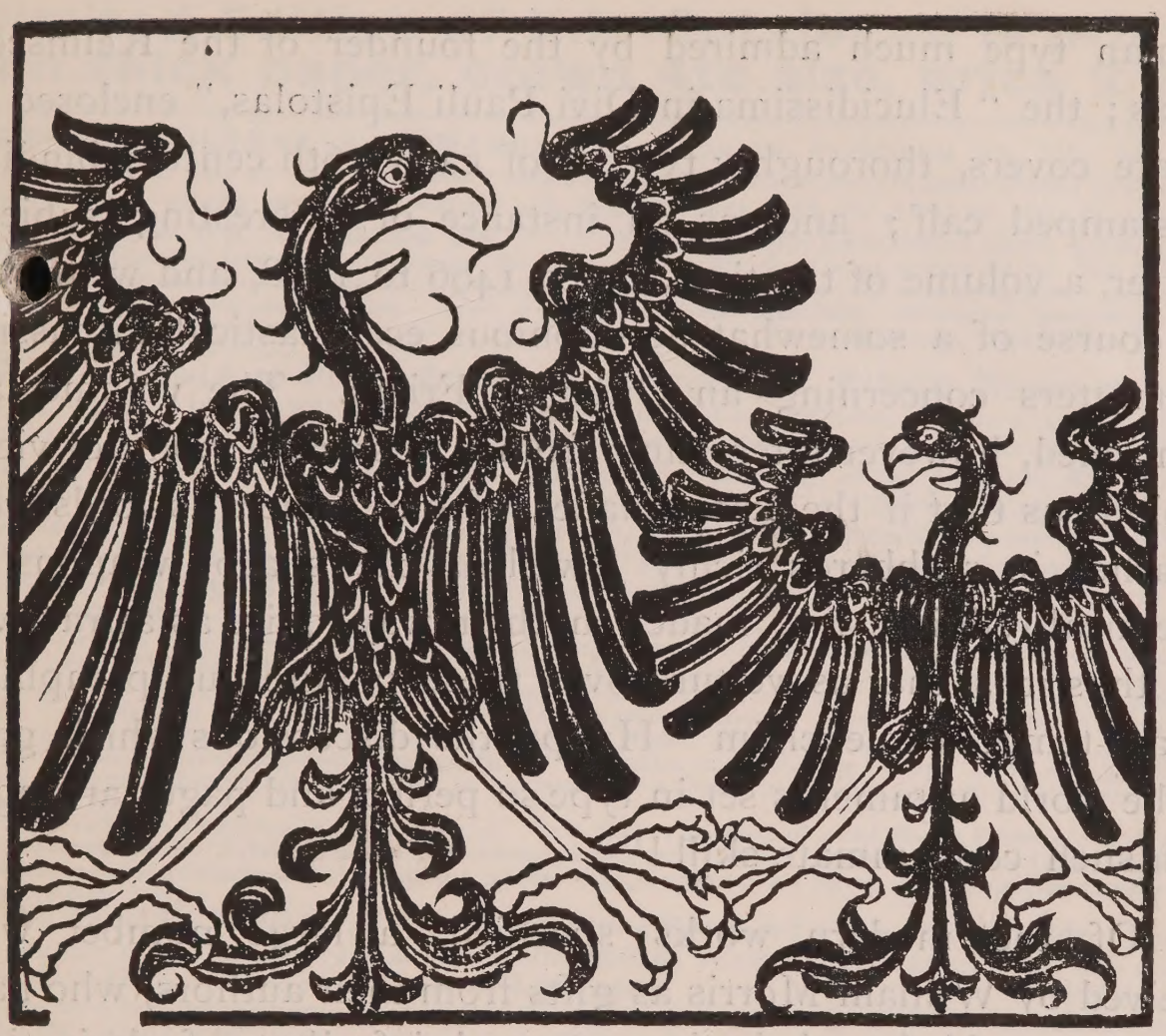
Let moralists talk of the lifelong friend:
But books are the safest of friends, say I!
The best of good fellows will oft offend:
But books can never do wrong: for why?
To their lover's ear, and their lover's eye,
They are ever the same as in dear years fled:
And the choicest haunt, till you bid them fly,
The famous Sign *of the* Caxton Head.

In one true fellowship let them blend!
The delicate pages of Italy;
Foulis and Baskerville, bad to lend;
And the strong black letter of Germany:
Here rare French wonders of beauty lie,
Wrought by the daintiest of hands long dead:
All these are waiting, till you draw nigh
The famous Sign *of the* Caxton Head.

L'Envoi.

Bookmen! whose pleasures can never die,
While books are written, and books are read:
For the honour of Caxton, pass not by
The famous Sign *of the* Caxton Head.

Lionel Johnson.



[*See* LICHTENBERG (JOHANNES) PROGNOSTICATIO].

THE books of which particulars are herein set forth represent a collection meriting more than ordinary notice. Apart from subject-matter in wide variety, we have succeeded in bringing together specimens of typography almost uniquely rare; bindings of great value and beauty; and many works, first editions, presentation copies and the like, encircled with the priceless halo of association. For these we have drawn very largely upon the library of that famous poet, artist, printer, and lover of his kind—the late William Morris, of Hammersmith. Among the more than 250 volumes thus secured are many which served to inspire that gifted man with the idea of reviving, for the edification of the literary world, the early glories of the printing press.

As examples, pointing to the general importance of the collection, we may mention the work by P. Haedus, "De Amoris Generibus," printed 1490, in a particularly beautiful kind of

Roman type much admired by the founder of the Kelmscott Press; the "Elucidissima in Divi Pauli Epistolas," enclosed in ornate covers, thoroughly typical of early 16th century binding in stamped calf; and, as an instance of interesting subject-matter, a volume of treatises, dated 1496 to 1508, and written in the course of a somewhat acrimonious ecclesiastical discussion on matters concerning an Order of Friars. The volume last mentioned, however interesting from a historical point of view, reminds us that if the keen blades of our fathers' swords were sheathed in scabbards richly jewelled, the sharp weapons of polemical religion were made, in their way, quite as attractive; and thus it is, that as we turn over these picturesque pamphlets we are tempted to exclaim "Happy the discussions which gave to the world arguments set in type so perfect and pages arranged with such consummate skill!"

Of the modern works specified, a large number were received by William Morris as gifts from their authors, who have sometimes added to their signatures a brief tribute of admiration, while the fly-leaf of a copy of John Morley's Life of Richard Cobden bears the record of its presentation by that statesman's family. The names of Sir E. Burne-Jones, Walter Crane, Herbert P. Horne, John Dillon, Arthur O'Shaughnessy, Oscar Wilde, Hall Caine, Mathilde Blind, Eleanor Marx Aveling, Professor Middleton, Olivier G. Destrée, John Davidson, W. J. Linton, W. Bell Scott, W. E. Henley, and John Payne thus testify to the esteem in which William Morris was held by writers of widely different schools, just as the books of his own collecting bear witness to the broad sympathies of this many-sided man, and the several subjects, social and artistic, which he made his own.

J. & M. L. TREGASKIS.

THE CAXTON HEAD,
LONDON.

A limited Edition of this Catalogue is printed on thick paper, crown 4to size, price 2/6.

1 **ÆGIDIUS COLUMNA S. ROMANUS.**—DE REGIMINE PRINCIPUM lib. III., tall folio, EDITIO PRINCEPS, ROMAN LETTER, *double column (corner of bottom margin waterstained throughout), woodcut initials, chiefly in outline, russia, gilt, Wodhull copy with his Arms on sides in gold, now from the Library of* WM. MORRIS, **£4 10s** *s. l. et. typ.* [*Augsburgh Gunt. Zainer*], 1473

Collation: 1a Prologue, followed by Table on the same page which closes on 4a, reverse blank. Text from 5a to 129a, where it concludes with colophon *Edigii romani. Libri numero tres de | regimine principum. Arte quidem im | pressoria exarati finiunt feliciter. Anno a | partu virginis salutifero. Millesimo qua | drigentesimo septuagesimo tercio. Vice | sima septima mensis Junii;* reverse blank. Neither signatures, catchwords or numerals, 54 lines to a column. Hain *107.

2 **ÆSOP.—Fabulæ et Vita: Fabulæ Extravagantes: Fabulæ Aviani et diversarum e graeco latina per Rimicium facta,** folio (9 *leaves missing*—8, 107-114—*and the first in facsimile*). **Gothic Letter,** *two sizes, fine historiated woodcut initials, also some by hand, borders of foliage and animals round first page of text and the full page cut of Æsop preceding it;* **190** *most curious and crude cuts illustrating the Fables,* ALL COLOURED BY A CONTEMPORARY; *the ancient stamped leather binding, covering stout wooden boards, four-line fillet dividing the whole of both sides into diamond-shaped compartments,* 'MARIA' *on scroll in the four nearest centre, back restored,* GOOD, TALL COPY FROM THE LIBRARY OF WM. MORRIS, WITH HIS SIGNATURE AND ADDRESS ON FLYLEAF, **40 guineas** *sine nota* [*Augustæ, circa* 1472]

An edition of the most extreme rarity; we cannot trace a copy as having anywhere occurred for sale beyond the Yéméniz recorded in Brunet (*Supplement*) which realised 1100 francs. There was *not* one in the Ashburnham Library (the compiler of the Morris Sale catalogue confused the editions described by Hain *326 and *327, in stating this to be the case). '*Les fig. fort intéressantes sont parfois d'une crudité remarqable*' says Brunet, and Dibdin considers the principal interest as being "one of the earliest impressions of the 'Extravagantes,' adorned with woodcuts, which exhibit no very scrupulous concealment of the subject of the Fables to which they belong." No doubt this played a great part in the present rarity: there can only be one result for a picture book, when a constant enthusiasm is spread over centuries.

Collation: 1a blank, 1b full-length cut of 'Esopus.' Text follows on recto of 2 and Æsop's Fables end on reverse of sig. k2; on the next page '*Fabule Esopi antique extrauagãtes dicite sequũtur.*' Following this the Fables of Rimicius, Avienus, then *Fabule Collecte* from POGGIO and others. Sigs. a to QVIII., 114 leaves, folios unnumbered, and without catchwords; Hain *327.

3 **AINSWORTH** (W. Harrison) JACK SHEPPARD, a Romance; 3 vols., 8vo, **1st Edn.,** *Portrait of the Author and 27 plates by* GEORGE CRUIKSHANK, BEAUTIFULLY CLEAN COPY, *half crimson morocco, full gilt backs, marbled edges, scarce.* **4 guineas** *Bentley,* 1839

The edges have been just sufficiently scraped to take the marbling and no more; many of them however have escaped altogether and remain entirely UNCUT.

4 **ALBERTUS MAGNUS.**—Sermones notabiles de tempore et de Sanctis, *short folio,* **Gothic Letter,** *long lines, initials* BY HAND *in vermilion, old wood boards, part covered with stamped pigskin, metal and leather clasps on fore edge, from the Library of* WM. MORRIS, **4 guineas** *Ulmæ, Jo. Zainer* (*ca.* 1473)

Collation: Register of Sermons from 1a to 11b; Text from 12a to 235b, where it ends with colophon; neither catchwords, signatures, nor folio numbers, 40-41 lines. The reason of this copy not ending on 235a as Hain (*471) states, is on account of the Sermones *de tempore* being bound before *de Sanctis.*

5 **Addison** (Joseph) Miscellaneous Works, in Verse and Prose, with some Account of the Life and Writings of the author by MR. TICKELL, 4 vols., large 8vo, *Portrait, etc. (2 names on each title), calf, gilt (rubbed),* **17/6** *Tonson,* 1765

The earliest and one of the best collected editions. Grave copy £2 10s, Roscoe £3 11s.

6 **Addison** (Joseph) Remarks on Several Parts of Italy in the year 1701, 1702, and 1703, sm. 8vo, *little waterstained at beginning, old calf,* MORRIS COPY, **4/6** *Tonson,* 1761

"....Deserves more notice than it receives in the present day, or indeed has secured in any preceding generation of readers."—ALLIBONE.

7 **Æschylus.**—Prometheus the Fire-Giver; an attempted Restoration of the lost first part of the Promethian Trilogy, cr. 8vo, *cloth,* MORRIS COPY, **5/-** 1877

8 **Africa.**—LIVINGSTONE (Dr.) Missionary Travels and Researches in South Africa; a Sketch of Sixteen Years' Residence in the Interior of Africa, thk. roy. 8vo, *portrait, maps, and 45 illustrations, cloth, nice clean copy,* **5/6** 1857

9 **Allingham.**—Blackberries picked off many Bushes, by D. POLLEX and others, put in a basket by W. ALLINGHAM, 16mo, **1st edn.,** PRINTED ON HAND-MADE PAPER, *cloth, gilt top,* MORRIS COPY, **7/6** 1884

10 **Almanack** (Goldsmith's) for 1677, wherein are contained many Observations, Rules and Tables both necessary and useful, with Description of HIGHWAYS, MARTS and Fairs in England and Wales, narrow 12mo (4 × 1½in.) *partly in* **black letter,** *each leaf* DOUBLED, *original leather binding, blind tooled, clasps gone,* RARE, **10/6** *Printed by Andrew Clark,* 1677

One seldom sees the old agenda-shaped Almanacks nowadays, owing to the doubling of the pages having brought about their destruction. There are some contemporary receipts written on leaves at beginning.

11 **Alpine.**—BARRY (Martin) Ascent to the Summit of MONT BLANC in 1834, 8vo, 2 COLOURED *plates of the parties ascent and large folding plate of the Mont Blanc Chain, cloth,* UNCUT, *scarce,* **7/6** 1836

12 **Alpine.**—BEATTIE (Wm.) SWITZERLAND ILLUSTRATED, 1836, 2 vols.—THE WALDENSES, or Protestant Valleys of PIEDMONT, DAUPHINY, and the Ban DE LA ROCHE, 1838. Together 3 vols., 4to, *with nearly* **200** *magnificent Plates of Views by* W. H. BARTLETT *and* W. BROCKEDON, *beautiful clean copies and entirely free from spots or stains, grained morocco, extra gilt, gilt edges (rubbed and back edges slightly cracked),* **25/-** (cost about £5) *Virtue,* 1836-8

It is very rarely one sees these grand illustrations of **Mountain and Lake Scenery in such spotless condition.**

13 **ALPHABETS, &c.—An Exhaustive Collection of 1487 Tracings from Manuscripts and Printed Books of Alphabets** representing almost every variety of Character used at present or in the past by the different Peoples of the earth, including CHALDEAN, EGYPTIAN, RUNIC, ARABIC, ASSYRIAN, ARMENIAN, ETHIOPIAN, HEBREW, BENGALI, CHINESE, COPTIC, PERSIAN, HINDOSTANI, &c., &c. ; accompanied usually by Descriptions in red ink, the characters being traced in black. ALSO **Tracings from similar sources illustrating the Manners, Ceremonies, Costume, Occupations, and Amusements** of the same Peoples, with Descriptions in various Languages—English, French, German, Spanish, and Latin ; *the whole neatly arranged upon leaves of smooth white paper (one usually occupying a leaf) forming* 4 SCRAP BOOKS, roy. folio, 17¼*in. by* 11½*in.*, STRONGLY BOUND, *half calf, gilt, sprinkled edges, contents lettered,* **8 guineas**

Sæc. XVIII.

One cannot but admire the painstaking care and well directed energy expended upon the formation of this philological and anthropological Gallery. Yet so far from their enjoyment being confined to students, they are, by their endless variety and peculiar interest, equally or perhaps even better adapted to interest the outside collector. This is entirely true of the pictorial portion, which divides the honours very evenly as regards numbers with those devoted to Caligraphy. No costume is omitted, and the artist is as true in his details upon the gorgeous ornamental dress of a Persian lady as he is upon the more scanty and less decorative of that worn by certain of her sisters of the Hottentot and other savage tribes. Then there are the Ceremonies and Festivals, China and Japan matters especially having many of their tracings executed IN COLOURS. America holds an important place in the Savage Dances, and the Costumes worn by the early Planters in Virginia and elsewhere. Taken as a whole the compiler has been eminently successful in presenting most graphically—if by a method rather uncommon—the mediums by which the History of Man has been handed down to us ; and the confirmation of their truths he aids by his delineations of their later Manners and Customs, thus combining the two factors of the utmost importance in the study of Peoples. *There is still space for further additions in every department.*

15 **Alpine.**—GILLY (W. Stephen) Excursion to the Mountains of Piedmont and Researches among the Waldenses, 8vo, *large folding maps, facsimiles, and many views, half calf, extra gilt, m.e.,* **6/-** 1827

16 **Alpine.**— Switzerland and the Bavarian Highlands, thick super roy. 4to, *with upwards of* **500** *full-page and other engravings, cloth, gilt edges,* **8/6** (cost about £4 10s) *Virtue* (187-)

17 **Alpine.**—TYNDALL (Prof. J.) The Glaciers of the Alps, being a Narrative of Excursions and Ascents, and Account of the Origin and Phenomena of Glaciers, and an Exposition of the Physical Principles to which they are related, cr. 8vo, *with* COLOURED PLATES *and many engravings in the text, cloth, uncut,* SCARCE, **£1 17s 6d** 1860

AMERICA.

18 **PSALTERIUM,** Hebreum, Grecum, Arabicum et Chaldeum, cum tribus Latinis Interpret. et Glossis, folio, *title in* RED *and* BLACK *within fine broad woodcut border of interlaced and elaborate design, old stamped leather, rebacked,* **£6 6s** *Genev., P. P. Porrus,* 1516

First Polyglot in which each language is printed in its proper characters. This edition is remarkable for a note on Psalm XVIII., giving a sketch of the Life of Columbus and the Discovery of America. The above is a large and good copy from the Reynell collection, a hole in the last leaf only. *The binding is a very fine signed example of stamped calf of curious design, each side having an ornamental border, enclosing four panels, female full-length figures in each, being representations of Faith and Hope, with cross and legible inscription ; signature of binder I. P., and mark in each panel.* Quaritch prices a copy £10.

19 **American Politics.**—What are the Facts? Protection and Reciprocity illustrated ; questions of to-day, answered in one hundred Graphic Studies embracing a Century of American Politics, Industries, and Finance, by FLETCHER W. HEWES and WM. (now *President*) MCKINLEY, imp. 8vo, 100 *coloured Diagrams, cloth,* **3/6** *New York,* 1892

20 **DORIA** (Antonio) Compendio delle Cose di sua notitia et memoria occorse al mondo nel tempo dell' Imperatore Carlo Quinto, sm. 4to, *small corner of one leaf neatly repaired, old calf,* VERY SCARCE, **£2 2s** *Genova, Ant. Bellone,* 1571

From the Colbert Library, with arms on sides, and "Bibliotheca Colbertina" on title. Gives on pages 7 and 8 an account of the Discovery of AMERICA *"per la maravigliosa industria et valore di Christoforo Colombo Genovese," and the conquests of Cortez and Pizarro.*

21 **Dampier** (Wm.) New Voyage round the World, describing particularly the ISTHMUS OF AMERICA, several Coasts and Islands in the West Indies, the South Sea Coasts of CHILI, PERU, MEXICO, &c., &c., 8vo, *many folding maps and draughts, old calf, back edge cracked,* **7/6** 1797

22 **Map of the United States,** *with the contiguous British and Spanish possessions, by* JOHN MELISH, *coloured by hand and mounted on linen,* 37in. by 59in. in 8vo case, **10/6** *Formerly Benj. West's Property.* 1816

23 **SENEX** (John) *Interesting and Rare large Folding Maps of* NORTH AND SOUTH AMERICA, *coloured by hand,* each 39in. by 26½in., FINE CONDITION, *the two* **21/-** 1719

24 **The Mormons ;** or, Latter Day Saints ; with Memoirs of the Life and Death of JOSEPH SMITH, *the American Mahomet,* cr. 8vo, 40 *engravings, cloth,* **3/6** (1851)

25 **AMOURS.**—Les Amours de Theagene et Chariclée ; Histoire Ethiopique D'HELIODORE, *trad. nouv.* [*par* AMYOT], thick sm. 8vo, *engraved title mounted, many full-page copper-plates, including some by* CRISPIN DE PASS, *sheep, bookplate of the Earl of Fife,* **21/-** *Paris,* 1628

26 **Anabaptists.**—FEATLEY (D.) The Dippers Dipt, or the Anabaptists duck'd and plung'd over head and ears at a disputation at Southwark, sq. 8vo *(wants front.), half calf,* **3/6** 1660

27 **Anacreonte** trad. in Versi Italiani da Varj. con la giunta del Testo Greco, e della Versione Latine di G. BARNES, cr. 4to, *portrait, calf, gilt, Arms of* D. P. PERRINET, *Seigneur de Pezeau, in gold on sides, red edges, Gennadius copy,* **6/6** *Venez., F. Piacentini,* 1736

28 **Ancient Worship.**—CARTARI (Vin.) Le Imagini de i Dei de gli Antichi nelle quali si contengono gl' IDOLI, RITI, *Ceremonie* et altre cose appartenenti alla Religione de gli Antichi, sm. 4to, *many copper-plates of the Rites, Ceremonies, &c. of the Ancients, including* THE WORSHIP OF PRIAPUS, *a few ll. remargined and one torn, otherwise good state, calf, red edges,* **15/-** *Venetia,* 1580

The Priapeian plates are printed on pages wholly occupied with text, not, however, so as to obliterate them in any way.

Nuremburg, 1474.

29 **Aquinas (Thomas de) Quaestiones de duodecim quodlibet.** *Folio,* **gothic letter,** *double column, initials by hand in* VERMILION *and* BLUE, *old beech boards, with back of stamped pigskin, clasps on fore-edge,* FINE, TALL, AND PERFECT COPY *from the* LIBRARY OF WILLIAM MORRIS, **£6 6s** *Nuremberg, Sensenschmid and Frisner,* 1474

Fol. 1 blank; 2, 3, and 4 contain Table, and Text commences on recto of 5, preceded by rubric *Summa de quadlibet*.....4 lines. Closes on recto 135 with four-line colophon IN RED, followed by Advertisement 17 lines, also in red; without signatures, catchwords or folios numbered; 48—9 lines per page. Hain *1402.

"One of the first productions [of this press] with which I am acquainted. The ink is richly black, and the paper of a pleasing mellow tone, and of remarkable stoutness."—*Dibdin, Bib. Spenc. III.* 160.

30 **ARABIAN NIGHTS.**—THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT; now FIRST COMPLETELY done into English Prose and Verse, from the Original Arabic by JOHN PAYNE, 9 vols., 1882—TALES FROM THE ARABIC of the Breslau and Calcutta (1814-18) Editions of the Thousand Nights and One Night, 1884, 3 vols.—ALAEDDIN AND THE ENCHANTED LAMP, 1889; together 13 vols., roy. 8vo, ISSUE LIMITED TO 500 NUMBERED COPIES, *original vellum-covered boards, gilt tops,* from the Library of WILLIAM MORRIS, **18 guineas** *Privately Printed for the Villon Society*

This is acknowledged to be the finest translation in the English Language; whatever may be the merits of Burton in regard to 'ethnographical' notes, it certainly cannot compete with the pure English of Payne, and for this reason, the latter must always hold the first position in English Literature.

31 **ARBER** (Edward, *F.S.A.*) **Transcript of the Registers of the Company of Stationers of London, 1554—1640.** 4 thick vols., 4to, *cloth, extra, uncut,* AS NEW (*only 250 copies privately printed, 54 of them for Public Libraries*), **£8 10s** 1875

"To the money accounts of this Corporation we are indebted for the most singular and authoritative contemporary Lists of Books ever preserved in any Nation."—*Editor's Preface.*

"The value of the records of the Stationers' Company it would be difficult to over estimate."—*Times.*

32 **Andersen's Fairy Tales** and Stories trans. by H. OSKAR SOMMER, 2 vols., *post* 8vo, 100 *Pictures and Initial Letters by* ARTHUR J. GASKIN, *cloth, gilt tops,* WM. MORRIS COPY **11/6** (Pub. 15/- *net.*) *Geo. Allen,* 1893

33 **ANGLING.**—HOWITT (Wm.) THE ANGLERS' MANUAL; or, concise lessons of experience which the proficient in the delightful recreation of Angling will not despise, and the learner will find the advantage of practising, oblong 8vo, **1st Edn.**, *with* BRILLIANT IMPRESSIONS *of the 12 full-page etchings of fish, fishing, baits, and tackle, orig. boards, auto. of* COLONEL DUFF *on title, very scarce,* **42/-** *Liverpool,* 1808

34 **Angling.** — SALMONIA; or, Days of Fly Fishing. By an Angler. 12mo, *plates, calf, emblematically gilt, m.e.,* **3/6** 1832

35 **Anglo-Saxon.**—A Description of Europe, and the Voyages of Ohthere and Wulfstan, written in Anglo-Saxon by ALFRED THE GREAT, *folio, cloth,* ONLY 50 COPIES PRINTED, **17/6** (Pub. £3 3s.) 1855

Contains Facsimile Copy of the whole Anglo-Saxon Text from the Cotton MS, and also from the first part of the Landerdale MS.—A Printed Anglo-Saxon Text, based upon these MSS—and Literal English Translation and Notes by Rev. Joseph Bosworth. "From the Library of William Morris, Kelmscott House, Hammersmith."

36 **Anglo-Saxon.** — CYNEWULF'S CHRIST; an eighth century English Epic, edited with a Modern Rendering by ISRAEL GOLLANCZ, 8vo, COLOURED and ILLUMINATED *reproduction from an early MS as front., boards,* MORRIS COPY, **9/-** 1892

37 **Animals.** — Thirty-five Engravings of Animals by KARL DU JARDIN and VON KESSELL, *various sizes,* GOOD STATE, *unbound,* **3/-** (17—)

38 **Anti-Jacobin Review and Magazine;** or, Monthly Political and Literary Censor, Vols. 1—3, 7, and 11—13, 7 vols., 8vo, *large folding* CARICATURES *by JAS. GILLRAY, boards,* UNCUT (*back of the first vol. broken a little*), *scarce,* **17/6** 1799-1802

This periodical, published at an important period in our political history, had such eminent statesmen as Gifford, Canning, and Frere amongst its contributors. Gillray's Caricatures only appeared in the earlier volumes.

39 **Arabic Romance.**—Antar, a Bedoween Romance, trans. from the Arabic by TERRICK HAMILTON, *Oriental Secretary* to the British Embassy *at Constantinople,* sm. 8vo, **1st Edn.** (vol. 1 only), *half calf, m.e., with Prof. York Powell's autograph, Morris copy,* **4/6** 1819

ARCHITECTURE, *including Books from the PILKINGTON LIBRARY.*

40 **PETIT** (Rev. J. L.) Architectural Studies in France, imp. 8vo, **242** ILLUSTRATIONS *full-page and in the text, from drawings by the Author and* P. H. DE LA MOTTE, *boards, canvas back, early Autograph on fly-leaf,* "WILLIAM MORRIS, EXETER COLL., OXON," **10 guineas** 1854

41 **Bruti** (O. R.) Method of delineating all the Parts of the different Orders in Architecture, by means of a well-contrived Instrument, from the Italian, by THOS. MALIE, folio, 51 *plates, old calf (shabby), from the Pilkington Library,* **4/6** 1737

42 **Chateauneuf** (A. de) ARCHITECTURA DOMESTICA, folio, *with 19 plates of plans, elevations, sections, and details, cloth,* **3/6** *Ackermann,* 1839

43 **Dean** (G. A.) Essay on the Construction of Farm Buildings and Labourer's Cottages, 4to, *with 16 large folding and other plates of plans, elevations, &c., cloth,* **5/-** (pub £1 11s 6d) 1849

Dedicated to H.R.H. Prince Albert.

44 **Description** Générale de l'Hostel Royal des Invalides, établi par Louis le Grand, folio, *text and some of the plates* inlaid to imperial folio, *large plates of Plans, Elevations, and Details, mottled calf, gold borders of fleur de lys, and the* French Royal Arms in centre of each cover, in gold, *carmine edges (badly chafed and broken), from the Pilkington Library,* **8/6** *Paris,* 1683

45 **Fergusson** (Jas.) Historical Inquiry into the True Principles of Beauty in Art, especially of Architecture, Part I. (*all published*), impl. 8vo, *6 plates and* 98 Woodcuts, *cloth, scarce,* **9/-** (pub 31/6) *Longmans,* 1849

46 **Goodwin** (Francis) Cottage Architecture; being a Supplement to the first series of Goodwin's Rural Archi-

ARCHITECTURE—*Continued.*

tecture, 4to, *with 16 fine plates of designs for peasant's cottages, both plain and ornamental, separate and in groups, Gate Lodges, small Dairy Farm Houses, &c., cloth*, **4/6** *For the Author*, 1835

47 **Goodwin** (Francis) Domestic Architecture, with Observations on the appropriate choice of site; *first and second series (complete)*, 2 vols., 4to, *with* **83** *fine plates of designs for Mansions, Villas, Rectory Houses, Parsonage Houses, Bailiff's Lodge, Gardener's Lodge, &c., &c., those of the first series in a sepia tint, boards, cloth backs, fine state*, **10/6** (pub £5 5s) 1833

48 **Hunt** (T. F.) Architettura Campestre: displayed in Lodges, Gardener's Houses, and other Buildings, 4to, *with 12 plates of plans and buildings composed of simple and economical forms, boards, uncut*, **3/6** 1827

49 **Pain** (W.) Carpenter's and Joiner's Repository, or, a New System of Lines and Proportions for Doors, Windows, Chimnies, Cornices and Mouldings, a great variety of Staircases, &c., folio, 69 *copperplates, old sheep (rubbed and joints broken), from the Pilkington Library*, **8/6** 1792

50 **Palladio** (André) Le Quatre Livres de l'Architecture, mis en François, folio, **1st Edn.** IN FRENCH *(water-stained), many full-page and smaller engravings, calf*, **6/-** *Paris*, 1650

51 **Perrault** (Claude) Treatise of the Five Orders in Architecture, to which is annex'd Discourse concerning Pilaster's: and of several abuses introduced into Architecture; from the French by John James *of Greenwich*, folio, *Plates, and a number of engravings in the text, Pilkington copy, half calf*, **7/-** 1722

52 **Trendall** (E. W.) Examples for Roofs, etc., 4to, 30 *plates of Roofs for theatres, showrooms, warehouses, churches, chapels, schools, etc., etc., with their scantling figured and the details drawn to a large scale, limp cloth*, **3/-** 1851

53 **VITRUVIUS.**—Architettura con il suo Commento et Figure Vitruvio in vol. ling. raport., per M. G. CAPORALI, folio, *engraved title and a number of woodcuts in the text, some very large (waterstained in places, and the nude figures on a few of the engravings partly erased), boards*, **27/6** *Perugia*, 1536

The able manner in which these cuts are executed is worthy of great praise, more especially those of the Lives of primitive men and the building of their first abodes; a wonderful amount of detail is given, as also in the capitals of the columns illustrating the various orders.

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54 [**ARIOSTIS** (Alex. de)] Minorica elucidativa rationabilis separationis fratrum minorum, **Gothic Letter**, *long lines, Petit's woodcut device on title*, 68 folios, sigs. a—iIV., *no numbers or catchwords*, 32 *lines* (Hain 1651.) *Paris Jeh. Petit*, 1499—**Cruce** (Petrus de) PRECLARISSIMUS OPUS Anti-minorica vocatū. Adversus Minoricā Fratrū dictor ūde Observatia, **Gothic Letter**, *long lines*, 4 *curious cuts*, 88 folios, sigs. a—lVIII., *no catchwords or numerals*, 31 *lines: Venice (s. typ.)*, 1507—**Turre** (Lud. de la) Apologia deffensoria fratr Minorū, **Gothic Letter**, *long lines, woodcut on reverse of title and beautifully ornamented initial preceding the author's Epistle*, 52 folios, 31 *lines*, sigs. a—GIV., *without catchwords or numerals (sine nota)*—**Engelbertus**: Defensorium et declaratio privelegiorū fratrum mendicātium, **Gothic Letter**, *long lines, title in* RED *and* BLACK, 108 folios, sigs. a—lVIII., *no folio numbers or catchwords. Delff, H. Littersnijder*, 1538 *(large printer's device in two places)—Together in* 1 *vol.*, thk. sm. 8vo, *ancient binding of stout boards covered with stamped pigskin, metal clasp, from the Library of* WM. MORRIS, **6 guineas** 1499-1508

A collection of rare opusculæ all dealing with the Order of Begging Friars, and not as is usually the case with early collections within one cover, a heterogenous gathering of unrelated treatises.

Important Early Work on the Anglo-Roman Church.

54A **ATHON** (Johannis de) Constitutiones legitime seu legatine regionis anglicane: cū subtilissima interpretatione dni Joh. de Athon: triplicas tabella. Necon et Constitutiones provinciales ab archiepiscopis Cantuariensibus edite: et sūma accuratione recognitæ ..... Folio *(small wormhole through first 14 leaves)*, **gothic letter** IN RED AND BLACK, *text surrounded by commentary, fine woodcut initials, first title with large cut of St. George slaying the Dragon, Castle, Figures, and the Royal Escutcheon in the rear, the second within two coloured circles surmounted by a crown and flanked by eagles and trees, also another at the head of text; good, sound,* PERFECT *copy, old calf, gilt*, **£9 9s** *Parisiis, W. Hopylius*, 1504

According to Dr. Cowel, the author of these *Constitutions* was a Cardinal Deacon of St. Nicholas and Legate of the Pope here in England in the 22nd year of Henry III., 1238. Platina in his Lives of the Popes endorses this statement in his account of Adrian V., who was previously called Othobon, and adds that he was sent into England with plenary power to compose the differences between the King and his Barons. It was no doubt as a direct result of this visit that the important document here printed was first compiled; but even quite apart from this importance, and only reckoned as a mere example of early Parisian typography, it has no inconsiderable value, owing to its beautiful 'build' and arrangement, and the presence of the woodcuts and woodcut initials. The engraving on the first title is in places touched with red exactly corresponding with that in the British Museum copy.

Collation:—Folio 1 (recto) title, followed on the reverse by Dedication of Jod. Badius to WILLIAM WAREHAM, ARCHBISHOP OF CANTERBURY: Tables occupy the next 15 folios, and the second title the r. of 16th, reverse blank. Prologue takes up the next page, followed on obverse side by the text, which ends with colophon on reverse of f. 171 (numbered 155); folios numbered, signatures throughout; 61-3 lines per full page.

From the Collection of Dr. Maurice Johnson, of Spalding, with large armorial bookplate dated 1735.

55 **Ariosto** (Ludov.) Orlando Furioso: trans. from the Italian, with Notes by JOHN HOOLE, 5 vols., 8vo, *Ports. of* HOOLE and ARIOSTO *and plates after* KAUFFMANN, HAMILTON, STOTHARD, *by* BARTOLOZZI, BLAKE &c., *calf, gilt, back edges of first vol. cracking*, **6/-** 1783

The first edition of the translation. Gilchrist has no mention of the plate engraved by Blake after Stothard in his notice of engravings after that artist executed by Blake in 1783; Williams copy £1 7s., Heath £1 10s.

56 **Armorial Binding.**—ALEXANDRI GENIALIUM dierium libri sex. FINE COPY, thk. post 8vo, *citron morocco, extra, gilt edges*, **£1 2s 6d** *Paris*, 1565

As a Doublure for the upper cover is preserved the side of the old binding; in the centre are the Arms of Louis Alex. de Bourbon, Comte de Toulouse, as Grand Admiral de France (Fils natural de Louis XIV. et de la Marquise de Montespan, 1678-1737).

57 **Art.**—PROUT'S Bits for Beginners, oblong imp. 8vo, 24 *Plates in Lithography, principally Architectural, intended for young Art Students (last 2 torn), cloth*, MORRIS COPY, **12/6** *Ackermann* (182-)

Strasbourg: Mentelin, 1467.

58 **Augustinus (St.) De Civitate Dei, cum Commentariis Thomae Valois et Nicolai Trivetth:** *thick folio,* **Gothic Letter,** *double column,* COLOURED AND ILLUMINATED *initial* G *opening the text, ornament scrolled the whole length of three margins, other important initials* BEAUTIFULLY PAINTED IN VARIOUS COLOURS, *and the lesser in vermilion by hand, modern dark blue morocco,* **Bookplate of B. Pirckheimer by Albert Durer,** MAGNIFICENT COPY, TALL AND PERFECT, FROM THE LIBRARY OF WILLIAM MORRIS, RARE, **35 guineas**

sine nota [*Strasburg, John Mentelin, c.* 1467]

Fol. 1a text opens with (G)LORIOSISSIMAM CIVITATEM / DEI . . . . Closes on 252b: FINITO LIBRO SIT LAUS & GLORIA CRISTO, Commentary in a smaller letter 253a to 335b which also includes Table, 336 blank. Without signatures, numerals or catchwords, Text 47 lines and Commentary 57 to the column. Hain *2506.

Though Mentelin's name is not actually mentioned, there can be no doubt about the volume being a production of his press; the text being in the same type as his *Terence* and *Virgil* and the commentary in that of *De Doctrina Christiana.* Then regarding the year of publication, it was certainly anterior to 1468, for in the Spencer-Ryland's copy the ancient illluminator has written this inscription:—

Illumiator hui libri fuit
Johes Bamber de Augusta
Anno, etce Seragesimo 8vo.

By many the edition is considered the earliest printed. *A better copy than the above could not be found anywhere.*

59 **Art.**—CUNNINGHAM (Allan) Lives of the most eminent British Painters, Sculptors, and Architects, 6 vols., 12mo, *many engraved portraits of Artists and Illustrations of their works, half calf, gilt,* **7/6** 1830

"The critical observations render these biographies useful to the student, while the personal anecdotes make them equally alluring to the general reader."

60 **Art.**—Musée des Thermes et de l' Hotel de Cluny: Catalogue et Description des Objets d' Art, de l' Antiquité, etc., par E. Du Sommerard, 8vo, *wrappers,* MORRIS COPY, **2/6** *Paris,* 1876

61 **ASCHAM** (Roger) Toxophilus, the Schole, or Partitions, of Shooting, in II. Bookes, to which is added a Dedication and Preface by Rev. J. WALTERS, sm. 8vo, *half morocco, gilt (some leaves loose),* MORRIS COPY, **21/-**

1545—*Wrexham,* 1788

"A nearly verbatim reprint of the first edition, with Extracts from books subsequent to the date of Toxophilus." —LOWNDES.

63 **Augustini** (Ant., *Archiepis. Tarraconensis*) De Emendatione Gratiani, Dialogorum, sm. 4to, *title defective and mounted, waterstained throughout, mottled calf, gilt,* **Marlborough Arms** *on both sides, Sunderland copy, Barnton Bookplate,* **12/6** *Parisiis,* 1607

Pages 313 to 335 are occupied by '*And. Schotti Oratio* IN FUNERE *Ant. Augustini.*'

AUTOGRAPHS.

Burns' Relic.

64 **BURNS** (Robert, *Scottish Poet*) BOOT AND SHOE MAKING AND REPAIRING ACCOUNT *between* BURNS *and* ROBT. ANDERSON, 1790-1, 2 pp., folio, *written and twice signed by* ANDERSON, and on the top of the outer fold the endorsement "R. Anderson" is in Burns' own well known autograph, **£3 12s 6d** 1791

A very amusing relic of the Poet, comprising 32 items, reaching a total of £4 8s 9d, which was paid in two instalments, the first of £2 "Received from Mr. Hyslop for the behoof of Mr. Burns, Dumfries, Feb. 19th, 1791." The names of Bob, John, Mrs., William, Fany, and Nany Burns all occur here, and also those of "Little Pompe," Alex. Mitchall, Jamie Ross, Adam Armour, and Garving. The prices seem very modest, e.g., "Sep. 1, 1790, Shoes. Bob Burns, 2s," "Sep. 15, Shoes full upper letherd and solt and Bound, Mrs. Burns, 1s 8d," "Oct. 13, Low heeld Shoes, Fany Burns, 3s 6d," "Nov. 21, Shoes, calf lether, John Burns, 5s," "July 9, To Dressing a pair of Boot Legs, 4d."

65 **Americana.**—PIZARRO (Francesco, *Conqueror and Governor of Peru*) AN ATTESTED COPY, *dated* 22ND OCT., 1638, of the ORIGINAL WARRANT of FRANC. PIZARRO, *dated* LIMA, 28TH MAY, 1538, vesting certain Indians as the property of Gomez Navarette, one of the discoverers and conquerors of Peru, for services rendered, 1 page, folio, *with endorsement on flyleaf,* FINE STATE, **18/6** 1638

A Translation in English accompanies it, with notes by Pascual de Gayangos, 1887.

66 **DICKENS** (Chas., *Novelist*) A.L.S., 2pp., 8vo, to "My dear Mrs. Delcombe," **25/-**

Devonshire Terrace, August the Twelth, 1841

A friendly and capital letter, deploring his passing thro' York and being unable to see his correspondent, ending "I have given this note to my brother, who has been staying at Malton, and desired him to call upon you with such a full and true account of my comings and goings as shall reinstate me in your favor, and make you look upon me as a martyr."

67 **Dickens.**—Another, 4 pp., 8vo, *to his* BROTHER FREDERICK, *on private and monetary matters,* **35/-**

Devon. Terr., Friday, Thirteenth October, 1848

"....there are, here, a good many claimants on my affectionate remembrance; and that I do not think you, with your income, justified in looking upon me as a pecuniary resource, or myself in consenting to be so regarded. Eighty Pounds is a large sum to be taken out of my pocket and flung away. If I was asked to pay it to do you some good, or to procure you some advance in life, that would be another thing. But it is quite unworthy of an independant spirit to want it for the payment of debts; and that appeal is not one that enlists my sympathy," etc., etc.

Both the above bear evidence of having been carried in the pocket, and are consequently a little soiled, but are capital examples.

68 **Franks.**—A collection of 308 FRANKS of ENGLISH NOBILITY, POLITICIANS, &c., mostly about the years 1835 to '38 (a few earlier) some laid down on 4to sheets of paper, the rest quite unattached, **15/-**

Nearly every name of note of that period is represented here. On turning them over we notice the signatures of Sir John Wrottesley, Earl Rosebery, Palmerston, T. Baring, F. Freeling, Earl of Aylesford, E. Spenser, D. O'Connell, Ch. Kemble, and Sir C. Grey, but there are dozens equally worth recording did space allow.

69 **Hogarth** (Wm., *Artist*) A few old Newspaper and other cuttings relating to Hogarth, with one or two Engravings—*a useful little lot to the extra illustrator,* **3/-**

AUTOGRAPHS—*Continued.*

PROCTOR (B. W., "Barry Cornwall," *Poet)* A DELIGHTFUL LITTLE COLLECTION OF 12 HOLOGRAPH LETTERS on literary and friendly matters, all *addressed to* ALLAN CUNNINGHAM, as follows :—

70 2 pp., 4to, asking him to meet the Editor of the London Magazine, and to contribute to its columns, remuneration, etc., 4/- *25, Store Street, 25th Oct.*, 1820

71 1 page, 8vo, neatly inlaid, "My dear Cunningham ! I receive (with a mixture of shame and gratitude) your books.....poor Mrs. Cunningham ! I am *very* sorry that one day of her life should have been so marked by sorrow," etc., etc., 3/- *25, Bedford Sq., Thursday*

72 1 page, 8vo, mentions the Metcalfes, &c., 2/6 *Ib., Sat. Morn.*

73 1 page, 8vo, offering to supply some anecdotes of Sir Tho. Lawrence, 2/6 *Ib., Monday*

74 2 pp., 8vo, closely written, offering to do work for Mr. Murray...."I perceive Mr. Murray is publishing some of the old Dramatists—or rather *Beauties* of some of them. I should like very well (for love of the thing) to do one of his volumes," etc., etc., 3/6 *Ib., Wednesday*

75 1 page, 8vo, asking for Sir W. Scott's address....I shall turn over in my mind the question of writing to him ....You are the second best song writer in Scotland. You will give the palm to Burns I know," etc., etc., 3/6 *Ib., Tuesday or Wednesday* (1826)

76 2 pp., 8vo....."I have sent off an article on the Scottish Songs to Edinburgh. The gist of the article is in fact a defence of Poetry itself," etc., etc., 3/- *Ib., 24th* [illegible], 1827

77 1 page, 8vo, mentions Jeffrey, ending, "[illegible]ll me what sort of thing or things you would like me to send for your annual—rhyme or reason ?" 2/6 *Ib., 5th Mch.*, 1828

78 1 page, 8vo, asking for a cheque, "I do not belie the poetical character by being too rich," 2/6 *Ib. (Sept. 24th*, 1828)

79 1 page, 8vo, regarding his forthcoming book, "....for variety, which is charming, some say even in women (that is a moral problem) is at least as much so in rhyme and I don't want to seem like a person who is always whimpering—but a stout fellow *(as I am)* of six feet two in my stockings," 3/6 *Ib. (13th June*, 1832)

80 1 page, 8vo, mentions Mr. Pye, his terms for writing, etc., ending "You are so much at the Court end of the town !" 2/6 *Ib., 1st Jan.*, 1833

81 1 page, 8vo, acknowledging his book...."May Sir H. Maxwell live 'these thousand years'—I have not read it though....I hope to take you all next Christmas with my cake and sherry," etc., etc., 3/- *(8th May*, 1822)

The 12 Letters may be had for 32/6.

WATTS (Alaric A., *Poet)* 3 A.L.S., to ALLAN CUNNINGHAM :—

82 3 pp., 8vo, beginning "My friend Dr. Raffles and his family are extremely desirous to see Mr. Chantry's studio," 2/6 *Torr. Sq., June 20th*

83 2 pp., 4to, acknowledging receipt of a Poem, etc., "....It is a splendid and beautiful poem and must I feel assured be admired on all hands," etc., etc., 2/6 *Thames Ditton, Oct. 22nd*, 1836

84 2 pp., 4to...."You might like to introduce the enclosed sonnet by Wordsworth into the memoir of Scott," 2/6 *Torr. Sq. (3rd Oct.*, 1822)

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85 **Babbage** (Charles) Passages from the Life of a Philosopher, 8vo, *front., cloth*, UNCUT, 3/6 1864

86 **Bacon** (Lord) Essays, Moral, Economical and Political, sm. 8vo, A RARE CONTEMPORARY PORTRAIT ADDED AS FRONTISPIECE, *surmounted by Bacons' Arms, green morocco, gilt edges by* ROGER PAYNE, MORRIS COPY, 32/- 1801

86A **Baily** (Wm. Entriken) Classical Poems, cr. 8vo, **1st Edn.**, *cloth*, PRESENTED TO WM. MORRIS BY THE AUTHOR, *with card inserted bearing inscription*, 7/6 *Cincinnatti (Ohio)* 1892

87 **Baker** (Sir Richd.) Chronicle of the Kings of England from the time of the Romans Government to the Death of James I., with continuation to 1660 by E. PHILLIPS, and a second continuation to the Reign of Geo. I., folio, **Best Edn.**, *front. by* SHERWIN, *sprinkled calf, gilt*, FINE COPY, 7/6 1730

88 **Balloons.**—GLAISHER (Jas.) Travels in the Air by J. GLAISHER, CAMILLE FLAMMARION, W. DE FONVIELLE, and GASTON TISSANDIER, roy. 8vo, *with 118 Illustrations, mostly full-page, cloth*, UNCUT (*binding little loose*), 10/6 1871

"Nevertheless the book, we sincerely hope, will make an epoch in the history of aërostatics, for it is the first time that a series of aërial scenes have been published as observed by aëronouts."

89 **Baring-Gould** (Rev. S.) Yorkshire Oddities, Incidents, and Strange Events, 2 vols. in 1, cr. 8vo, *half calf, gilt, m.e.*, 7/6 1877

A series of remarkable character sketches through which it is easy to recognise that latent power which the author proved himself to possess when he later on entered the field of Fiction.

90 **Bartolozzi.** — Fawn and Child, after CIPRIANI, oval $4\frac{3}{4}$ by $2\frac{5}{8}$in. (2 copies RED and BLACK).—St. John Nepomuceni embracing the Crucifix ; after RIVIERA $14\frac{3}{4}$ by $10\frac{1}{2}$in., *and 2 others by* BARTOLOZZI, 5 for 8/- (17—)

91 **Baskerville.**—Select Fables of Esop and other fabulists, sm. 8vo, *(title mounted, and soiled in places), pretty medallion copperplates, several on a page, calf, back restored*, 4/- *Birmingham, J. Baskerville* 1761

92 **Battle Scenes.** — Nine oblong Views, drawn and engraved by G. P. RUGENDAS, of scenes before, after, and during the [illegible]flict, *oblong*, each about 6 by $9\frac{1}{2}$ in., *all in sepia tint, unbound*, 3/- 169-

93 **Bell** (Mackenzie) Spring's Immortality, and other Poems, fcap. 8vo, **1st Edn.**, *cloth*, PRESENTATION COPY FROM THE AUTHOR TO WM. MORRIS, WITH INSCRIPTION, 7/6 1893

94 **Bell.** — Spring's Immortality. — *Another copy*, 2nd Edn., WITH NEW PREFATORY NOTE, cr. 8vo, *watered cloth, elegant, top edge gilt*, ALSO PRESENTATION COPY TO WM. MORRIS, 5/- 1895

95 **Beovulf :** mit ausfuhrlichem Glossar herausgegeben Von MORITZ HEYNE (*dritte Auflage*), 8vo, *half roan, Wm. Morris copy*, 4/6 *Paderborn*, 1873

96 **Beranger** (P. J. de) ŒUVRES COMPLÉTES, roy. 8vo, *many full-page Illustrations by* **Grandville**, *half calf, gilt, m.e.*, 10/6 *Bruxelles*, 1844

97 **Beresford** (James) Miseries of Human Life, in Twelve Dialogues, *folding coloured frontispiece*, post 8vo, *nice copy in original boards*, 5/- 1807

98 **BEWICK.**—History of BRITISH LAND and WATER BIRDS, 2 vols., *Newcastle*, 1816—General History of QUADRUPEDS, *Newcastle*, 1811; together 3 vols., 8vo, *with all the famous woodcuts by* T. BEWICK, *calf, gilt, m.e.*, **£2 18s** 1811-1816

Excellent impressions of the cuts, and very fine copies.

99 **BEWICK.—Select Fables**: together with a Memoir and Descriptive Catalogue of the Work of Messrs. Bewick, roy. 8vo, **thick royal paper edition,** *the Portrait on India Paper little spotted, otherwise a* FINE, TALL, SPOTLESS COPY, *with all the beautiful woodcuts by* T. & J. BEWICK, *and portraits of the former; calf, marbled edges*, RARE, **£3 10s** *Newcastle*, 1820

Among other examples of Bewick's earliest and most successful efforts, this volume contains the identical block of "*The Old Hound*," which obtained for him in 1775 the premium from the Society of Arts. *Vide* HUGO.

100 **BIBLE** (MATHEW'S) **The Byble which is all the Holy Scripture: In which are contayned the Olde and Newe Testament,** truly and purely translated into Englysh by THOMAS MATHEW. Folio (*Title in facsimile, 7 preliminary ll., Title to N. T. and last 8 ll. wanting, several ll. remargined and otherwise repaired, and head margins and fore-edges cropped in places*), **1st edn., gothic letter,** *double column, many fine woodcuts, and titles in red and black within borders divided into 16 subjects, modern binding, brown morocco, blind tooled in the early Venetian manner, borders of floriated running pattern enclosing panels bearing alternate rows of similar design, the back with raised bands, gilt edges*, **36 guineas** *London, Grafton and Whitechurch*, 1537

This second version of the Bible in English by its literary and typographical importance, will always retain the place it has taken as one of the most necessary foundations to an English Library. It is known to have been printed abroad by Grafton and Whitechurch; though the town has not been ascertained, the majority of bibliographers favour Paris as the most likely. John Rogers, the first martyr in Queen Mary's reign, was responsible for the variations of and emendations to Tyndale's and Coverdale's first English version, and he superintended the whole publication under the assumed name of Mathew. To find a perfect copy is a matter almost impossible except for the few in our great Public Libraries. Even such collections as those formed by the Duke of Sussex and Earl Spencer had to be content with copies failing many leaves, and the Fletcher copy, also imperfect and with some leaves mended, realised no less a sum than £105, whilst Gardner's (presumably perfect) sold for £150. The above copy from the Johnson Collection, and has the binder's account inserted for the cleaning and binding, for which the owner paid £14.

101 **BIBLE.**—BISHOP'S VERSION, WITH APOCRYPHA, thick roy. folio (*wants sig.* A *containing Title and Preface, some ll. mended and water stained*) *printed throughout in a large* **black letter,** *fine woodcut titles to Apocrypha and New Testament, small cut preceding Genealogical Tables, and full-page representation of the Creation immediately preceding the text, contemporary calf, carmine edges*, **3 guineas** *Christopher Barker*, 1585

From the Library of Wm. Morris, Kelmscott House, Hammersmith.

102 **BERGHEM.**—22 Etchings of Sheep, Deer, Dogs, etc., by NICH. BERGHEM, *also Large Etchings of Animals, Landscapes, Figures, &c., by other Artists, mounted on thick drawing paper*, roy. folio, *half crimson morocco, extra, gilt edges, Burrell Collection*, **2 guineas**

103 **Bewick.**—A Cabinet of Natural History, containing Pretty Pictures of Birds, Animals, Fishes, Reptiles, Serpents, and Insects, 18mo, "*with engravings on wood by* T. BEWICK *of Newcastle*," *half morocco, gilt, top edge gilt, nice copy*, **5/-** *Alnwick*, 1809

104 **Bewick.**—A GENERAL HISTORY OF QUADRUPEDS, 8vo, *2nd Edition, with fine impressions of the many woodcuts by* T. BEWICK, *mottled calf, bookplate of Launcelot C. Lee*, **15/-** (previously priced £2 2s) *Newcastle*, 1791

105 **Bewick.**—FERGUSON (Robt.) Poetical Works, with Life, 2 vols., 12mo, *many pretty woodcuts by* BEWICK *orig. boards*, UNCUT, **17/6** *Alnwick, W. Davison, n.d.* [1814]

Very scarce in this state; a similar copy sold recently at Sotheby's for £1 8s.

106 **Bewick.**—GENERAL HISTORY of QUADRUPEDS, 7TH EDITION, with ADDENDA, demy 8vo, *brilliant impressions of the celebrated woodcuts, new half calf, gilt, marbled edges*, **30/-** 1820

Only just sufficient to allow of the edges being marbled has been taken off, many of the edges being rough.

107 **Bewick** (T.) **History of British Birds**, 1816; 2 vols.—**General History of Quadrupeds**, 1811. Together 3 vols., 8vo, *with all the beautiful woodcuts by* T. BEWICK, *exceptionally clean copies, half calf, gilt, m.e.*, **£2 15s** *Newcastle-on-Tyne*, 1811-16

108 **Bewick.**—THE HIVE of Ancient and Modern Literature; a Collection of Essays, Narratives, Allegories, and Instructive Compositions selected by SOL. HODGSON, cr. 8vo, *with 14 woodcuts by* T. BEWICK *and many by* LUKE CLENNELL, *half morocco, gilt, top edge gilt*, **7/6** *Newcastle*, 1806

109 **Bewick.**—THORNTON (J.) New Family Herbal, or Popular Account of the Nature and Properties of the various Plants used in Medicine, Diet, and the Arts, thk. 8vo, *with 269 Woodcuts by T. Bewick, hf. calf, back edge cracked*, **10/6** 1810

110 **Bewick** (Wm.) Life and Letters of, ed. by THOS. LANDSEER, 2 vols., cr. 8vo, *portrait, cloth, uncut*, **7/6** 1871

111 **Bible** (The ANNOTATED PARAGRAPH) containing the Old and New Testaments arranged in Paragraphs and Parallelisms, with Explanatory Notes, Prefaces, etc., 3 vols., roy. 8vo, *maps, bevelled cloth, red edges (back of Vol. 2 broken)*, **3/6** *Rel. Tract Soc.*, 1860

112 **BIBLIA PAUPERUM**: a Xylographic Reproduction in Facsimile of a Copy in the British Museum, with Hist. and Biblio. Intro. by J. PH. BERJEAU, sq. folio, 40 *leaves of facsimiles, each in three or more compartments, containing Old and New Test. woodcuts*, **black letter** *text, half morocco, uncut, scarce*, **25/-** 1850

A worthy endeavour to throw some additional light on the early history of printing and wood engraving embodied in the block books.

113 **Biography.**—BRITISH PLUTARCH; Lives of eminent DIVINES, *Patriots, Statesmen*, WAR-

N. Jenson, Venice, 1479.

114 **BIBLIA LATINA** cum Epistola Sancti Hieronymi Presb. ad Paulinum Presb. ; et Interpret. Hebr : Nominum in ord. alphabeti, thick folio (*leaf of Register, and sigs.* A 2 *and* 5, E 9, F 1, 2, *and* 3 *wanting*), **gothic letter**, *double column, the Initials to each chapter by hand in* RED *and* BLUE, THOSE AT THE HEAD OF EACH BOOK BEAUTIFULLY EXECUTED IN GOLD ON A COLOURED GROUND, *with* ILLUMINATED ORNAMENTS *carried into the margins*, IN GRAND STATE WITH FIN[illegible]VIDE MARGINS ; *a few leaves at the beginning repaired, old leather binding, blind tooled, with [illegible]der of roundels enclosed within lines, back gone*, **11 guineas**

Venetiis..... impēsa NICOLAI JENSON, *Gallici*, 1479

The Epistle of St. Hieronymus commences on recto of f. A 2 and ends upon the recto of A 4 ; the text follows after Preface by the same writer to the Pentateuch ; the New Testament occupies sigs. H. to P. and list of Hebrew names Q. to U. ; this ends with the words "Laus Deo" on the recto of last leaf, the reverse side being blank. In all there should be 451 ff. ; this copy has 144. Hain *3073. Besides the initial letters named there are a great number in blue within elaborate ornaments in red ; these head the arguments and Prologues to the various books of the Old and New Testaments, and their presence adds greatly to the beauty of this magnificent specimen of Jenson's press.

First Icelandic Bible.

115 **BIBLIA ICELANDICA.**—Biblia had er, Oll Heilog Ritning utlogd a Norraenu, Med Formalum DOCT. MARTINI LUTHERI, 3 vols. in 1, thick folio, **gothic letter**, *title in* RED *within broad border of scriptural incidents, many cuts throughout the text, and initials of peculiar ornamental design (some ll. mended, and margins cut down in places), mottled calf, gilt, panel design on both covers, back restored, from the Library of* WM. MORRIS, **15 guineas**

Prentad a Holum, Asz Jone Jons Syne, MDLXXXIV. (1584)

A book of rare occurrence in anything like good state ; slip inserted of a copy, with margin of one leaf in facsimile, priced £60 by Quaritch. There are manifold interests connected with the volume. Gudbrand Thorlakson, Bishop of Holum in Iceland, was the translator, and he printed it at his own press, and himself cut the decorations and initials. As a technical result the work rivalled the contemporary productions of Germany, and as literature it occupies one of the highest places amongst the classics of the language in which it was written.

116 **Birgitta** *(St. de Succia)* **Revelationes Caelestes cum Prologo Card. Turrecremata**, *thick folio*, **gothic letter** *(two sizes) double column, (3 folios, 75, 123, 128 in excellent facsimile), 51 grand early woodcuts by one of the Masters, comprising 4 full-page, some made-up, occupying nearly the whole page, and a number of smaller pieces (some repeated), the more important initials* CONTAINING PICTURES APPROPRIATE TO THE TEXT, *contemporary binding of wooden boards covered with stamped leather, the back restored*, FINE SOUND COPY *from the Library of* WM. MORRIS, EXTREMELY RARE, **40 guineas**

Lubeck. Barth. Ghotan, 1492

ONLY 80 COPIES OF THIS BOOK ARE SAID TO HAVE BEEN PRINTED ON PAPER, AND 16 ON VELLUM. It would be a matter of some difficulty now to disprove the assertion, especially in the face of copies being so seldom recorded. However this may be, there can be no question as to the less debatable and more solid grounds of value attached to the work for what it is—a remarkably handsome example of early typography and book decoration. From the reverse of the first folio, where the preliminary matter opens with a beautiful initial B containing the Madonna and Child, right through the whole 422 leaves, there does not occur a single stroke, figure or letter that is not compatible with the text, as well as with every canon of Art as practised by the best of early typographers. There are signatures throughout but no numerals to the folios, or catchwords ; a full column contains 46 lines. Colophon as follows, in bold Gothic characters :—

Mille quadringēti nonaginta duo simul anni
Christi quando fere nativitate fuere
Hoc mundi lumen. miserans celeste volumen
Quod dedit ipse deus. Impssit Bartholomeus
Ghotan | tuc sospes. Lubcensis ciuis et hospes
Sit laus inde deo. Sit merces Bartholomeo
Pax sit terrigenis | requies animabis egenis
Regnū Botborū muniat deus atque Succorū.

Beneath this is Ghotan's mark : an escutcheon bearing a rose ; supporters, a lion and an eagle, each astride a monster. The same rose is repeated in the diamond compartments of the binding, and also forms a border enclosing the panel.

RIORS, *Philosophers, &c.*, of Gt. Britain and Ireland, new edn., by F. WRANGHAM, 6 vols., 8vo, *hf. calf, gilt, m.e.*, **7/6** 1816

117 **BLAKE.**—Facsimiles of his 8 Original Drawings to illustrate Milton's COMUS, imp. 8vo, *beautifully reproduced in* COLOURS *by* WM. GRIGGS, *half crimson morocco, wrappers preserved*, **21/-** (pub £2 2s) *Quaritch*, 1890

118 **Blew** (Wm. J.) Medea from Euripides with the Choruses of THOS. CAMPBELL, The Pinnacle of Catullus, The "Gallant Ship" of Christendom, Danaë, Bacchus and the Pirates, etc., 12mo, *cloth. Morris copy*, **3/-** 1887

119 **Blind** (Mathilde) The Heather on Fire : a Tale of the Highland Clearances, 16mo, **1st Edn.**, FROM THE AUTHOR TO WM. MORRIS, WITH HER INSCRIPTION, **17/6** 1886

'To Wm. Morris with sincere admiration, Mathilde Blind.'

120 **Blind** (Mathilde) The Prophecy of St. Oran and other Poems, cr. 8vo, **1st Edn.**, *cloth*, PRESENTED TO FORD MADOX BROWN BY THE AUTHOR, WITH INSCRIPTION, *now from the* MORRIS *Library*, **25/-** 1881

'Mathilde Blind, F. Madox Brown, June 12/81.'

121 **Block** (Louis Jas.) El Nuevo Mundo : a Poem, cr. 8vo, **1st Edn.**, *cloth, to* WM. MORRIS *from the author, with his inscription*. **8/6**

Chicago, 1893

122 **Block** (Louis James) The New World, with other Verse, cr. 8vo, *cloth, Morris copy*, **3/6**

New York, 1895

123 **BOCCACCIO** (Giov.) A Treatise excellent and compēdious, shewing and declaring, in maner of Tragedye, the falies *(sic)* of sondry most notable Princes and Princesses with other Nobles, through Mutabilitie and change of unstedfast Fortune together with their most detestable and wicked Vices .....translated into our English and Vulgare tong, by DAN JOHN LYDGATE, Monke of Burye, folio, **Black Letter**, *double column, title within woodcut border with* ARMS *top and bottom (small hole through blank part, 1 leaf of table missing), curious woodcuts throughout, one preceding each of the books and one with the* 'PORTRAIT' *of the* AUTHOR *at the end of Prologue, waterstained in places, sprinkled calf, from the Library of* WILLIAM MORRIS, **15 guineas** *Richard Tottle*, 1554

To this edition is added THE DANCE OF MACHABREE (folios 220-224), with two woodcuts; and in this copy there is a duplicate of fol. 220 containing the rare leaf, 'L'ENVOY UPON JOHN BOCHAS BY GREENACRE,' not mentioned either by Ames or Lowndes.

124 **BOETIUS.**—De Consolatione Philosophiæ et de Disciplina Scolarum, cum difficilium locorum explan. RAYM: PALASINI, sm. 8vo, ROMAN LETTER, *title in* RED *and* BLACK *within made up woodcut border, 20 woodcuts in the text (several repeated), pretty initials, old stamped calf, the front cover with large acorns as the principal ornament, the back with whole length figure of a Pilgrim with architectonic border, rebacked, from the Library of* WILLIAM MORRIS, **£3 3s**

sine nota [*Lugd., S. Vincent, c.* 1515]

The last book of Ancient Rome's last great writer, for whom King Alfred claimed in company with many before and since, the distinction of a Christian Martyr. At any rate the artist who designed these cuts must have been a devoted follower of Alfred in this belief, for he not only dresses the Philosopher as a monk, but his attendants also and the furniture and other objects are more or less monastical.

125 **BOETHIUS de Consolatione Philosophie**, Folio, beautifully printed in **gothic letter**, *rubricated, and* CAPITALS PAINTED IN RED, *old vellum, from the Library of* WM. MORRIS, WITH HIS AUTOGRAPH, RARE, **£5 15s 6d** *Colon. J. Koelhoff de Lubeck*, 1482

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126 **BLORE** (Edward) The Monumental Remains of Noble and Eminent Persons, comprising Sepulchral Antiquities of Great Britain, with historical and biographical illustrations, imp. 8vo, *with 30 plates engraved from the author's drawings, half morocco, gilt top (roxburgh)*, **21/-** (pub £3 15s) 1826

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129 **Boileau Despreaux.**—ŒUVRES, 2 vols. in 1, 12mo, *half morocco*, **4/6** *Paris*, 1829

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A thoroughly representative assemblage, embracing some of the finest examples of these caricatures, which, by their original and bold design and masterly execution, raises the period of their appearance far above any other in the History of English Caricature. None are included but such as have some special merit and claim to the collector's attention, either by the fame of the artist or the peculiar social or political interest attached to the subject. The following selection will give some slight idea as to the volume's contents ; the sizes are exclusive of margins :—GILLRAY : *The Pigs Possessed*, 1807, 15½in. by 12in.—*Boney and Talley* (181—), 12in. by 12¼in., with long descriptive poem beneath—GILLRAY : *Phaeton alarm'd* (180—), 13in. by 14½in., with descriptive verses beneath—GILLRAY : *End of the Irish Farce of Catholic Emancipation*, 1805, 14in. by 18in., very fine, with names in MS. of persons caricatured—*The Cabinetical Balance*, 1846, 13in. by 9½in.—GILLRAY : *A Tub for the Whale*, 1806, 9in. by 14in., uncoloured—GILLRAY : *Opening of the Budget*, 1796, 10in. by 14in.—GILLRAY : *The Bear and his Leader*, 1806, 9½in. by 13½in.—GILLRAY : *Triumphal Procession of Little Paul the Taylor upon his new Goose*, 1806, 6½in. by 13½in., descriptive verses beneath—GILLRAY : *The Funeral Procession of Broad Bottom*, 1807, oblong, 9in. by 24in., very fine—GILLRAY : *Charon's Boat*, 1807, 9¼in. by 13½in.—GILLRAY : *The Great and Glorious Days of Queen Bess* (110—), 6in. by 9½in., uncoloured, very scarce—*English Patriots paying at the Shrine of Despotism* (NAPOLEON. 18--), 1½in. by 13½in., uncoloured—*A View of the Regent's Bomb*, by 6⅝in.—*John Bull and the Regent, or the Fable of the Fox and the Swallow* (180—), 8⅝in. by 13¾in.—CRUIKSHANK (J.) *The Man vot drives "The Chancery" Fast Coach*, 1829, 12¼in. by 8¼in., very fine—WOODWARD : *The Corsican Mocheath* (NAPOLEON), 1803, 8½in. by 13in., etched by CRUIKSHANK—WOODWARD and CRUIKSHANK : *Staffordshire Courtship* (180—), 8⅜in. by 12¼in.—CRUIKSHANK (G.) *The Phœnix of Elba resuscitated by treason*, 1815, 9in. by 13¼in., very fine Napoleon Caricature—CRUIKSHANK (J. R.) *A Dandy Cock in Stays, or a New Thing for the Ladies*, 1818, 12½in. by 8¾in.—CRUIKSHANK (G.) *A Financial Survey of Cumberland, or the Beggar's Petition*, 1815, 8½in. by 13in., SUPPRESSED, very rare—CROWQUILL and CRUIKSHANK : *Jealousy*, 1825, 7in. by 9in.—CRUIKSHANK (J. R. and G.) *Irish Hospitality*, 1815, 5¾in. by 8in., with verses beneath—HEATH (H.) *The Double Dealer* (WELLINGTON), 1828, 12in. by 9in. From the Johnson Collection.

172 **CASSIDORUS** (M. Aurelius) Historia Tripartita, de Regimine Ecclesiæ Primitivæ, 8vo, **Gothic Letter,** *double column, title in* RED *and* BLACK, *within pretty woodcut border, Junta device at the end, woodcut initials, contemporary binding in fine state, smooth calf, geometrical design in blind on both sides ; borders made up of ornamental trefoils, enclosing a panel into which are inlaid small sections of a darker coloured leather ; broad two line diamond shaped fillet within which another is enclosed (of different shape) bearing in the centre a cross, winged trefoils at the sides and angles of the panel, gilt edges, from the Library of* WILLIAM MORRIS, **£2 7s 6d** *Lugduni, Jac. Giuncti*, 1534

A peculiar form of design, and as well preserved as the most fastidious could wish. The cross bears traces of having once been gilt.

173 **Cato.—Moralissimus Cato cū elegantissimo cōmento,** sm. 4to, **Gothic Letter,** *two sizes, woodcut on title, the ancient wood boards, covered with stamped leather, centre panel divided into diamond shaped compartments bearing fleur de lys, above and below, rows of scrolls bearing the Legend* **'Maria,'** *small brass bosses on sides and fore-edge (rebacked), from the Library of* WM. MORRIS, **£5 10s** *Basileæ (s. typ.)*, 1486

'An early and elegant specimen of the Basil Press.'—DIBDIN. The same bibliographer also remarks having seen the cut on title in one of Gerard Leeu's books. It was in the latter's edition of the same book printed at Antwerp the previous year. Contains 47 folios, unnumbered and without catchwords. Sigs. a—fvii last blank missing). Hain *4719.

174 **CHAINED BOOK.**—(*Folio I a*) Incipit hic Lectura arboris Genealogiæ Regium Hispanie et specialiter in recta linea Regum Castellæ et Legiois, folio (14¼in. by 10½in.) **Manuscript.** NEATLY WRITTEN *in a plain round letter, double column, 30 lines to each, on 105 leaves of paper, headings, etc.,* IN RED, *pen and ink drawing of coat of arms as frontispiece, old stamped binding panel design in the early Venetian manner, skilfully restored in places,* IRON STAPLE FASTENED TO THE HEAD OF UPPER COVER, TO WHICH A CHAIN IS ATTACHED MEASURING OVER TWO FEET, *portions of old leather clasps remaining,* **10 guineas** 1456

A grand old relic of the manner adopted to preserve literary property at the period when printing was as yet in its infancy and confined to the country of its birth. The whole cover is characteristic of the XV. Century, and the inside has all the appearance of the productions sent forth by the earliest Italian presses. At the end is the following legend relative to the work:—*Hanc Genealogiam* Regum Castelle.....composuit ille Rev. Pontifex Burgensis Videlicit Alphonsus II. cognum. de Carthagena.....qui diem vi e sue clausit extremu apud fertilem villam quam vi lam Sendino nuncupamus in mēse Julio die XXII. in festo Beate Marie Magdalene. Ano nativitate domini MCCCCLVI.....

175 **CHAINED BOOK.**—HASELBACH (Thome de) Secunda pars festivalis Sermonū dnicalium super Epistolas Pauli, thk. folio (*wants 14 preliminary ll.*). **gothic letter,** *most of the Initials in* TWO COLOURS *intricately decorated, one cut out, old stamped pigskin binding, leather and metal clasps, the lower cover with* IRON STAPLE *fastened to the head, to which* A CHAIN 1½ FEET IN LENGTH IS ATTACHED, **11 guineas** *sine nota* [*Argentorati, Henr. Knobloclozer,* 1478]

A perfect specimen as regards the outside, having the whole length of chain attached with an iron ring at the end; each link is 2in. in length. The stout oaken boards have well withstood the ravages of time, and excepting a few small wormholes that rather add than othe wise to the picturesqueness of the volume, it is as it appeared in the 15th century when so sturdily attached to the library of its monastic home. For full collation of the book see Hain *8379.

176 **Chaucer (Geffrey) Workes, newly printed, with divers Workes which were never in print before.** *Folio (title mounted, and sig.* A I *missing, margins cropped in places),* FINE WOODCUTS *at head of Knights' and Squires' Tales, many woodcut initials* **black letter,** *double column, old black morocco, broad gold-tooled border of acorns, roundels and arabesques, gilt edges,* **£7 15s** *Imprinted at London by Richard Kele* (1538)

Various dates have been assigned to this edition of Kele's, which was the first to contain 'The Plowman's Tale'; one of the distinguishing marks between it and the 1542 edition is the occurrence of this Tale before the Parson's Tale. Hazlitt first favoured this theory and pointed out the error of Lowndes in stating the two editions to be identical except for a different title page. In this copy the title is supplied by that from the edition of 1564 which bears a large woodcut of Chaucer's arms. Slip inserted of a copy priced £25 by a West End Bookseller.

177 **CHINESE DRAWINGS.**—A MAGNIFICENT COLLECTION illustrative chiefly of the RELIGIOUS CEREMONIES and COSTUME of BUDDHIST MONKS: together with a few LANDSCAPES, all most beautifully executed **in colours,** sizes from 15in. × 20in. to 16½in. × 21½in., in all **28,** bound in an oblong volume, imp. folio, *half morocco, gilt,* FINE STATE, *with full margins,* **10 guineas**

The extreme delicacy of finish, aided by the interest attached to such subjects as are chosen for illustration make this collection one of the most desirable that could be found, from many standpoints. First of all as regards Religious Ceremonies; no less than 15 are devoted to representations of most extraordinary functions for each of which a group of figures is necessary, attired in the robes peculiar to the occasion upon which they are engaged. In every case the most minute attention has been paid by the artist to the colouring of the robes and their arrangement, and in cases where idols are being worshipped the latter are always executed in gold, whilst some of the symbols carried by the monks are in silver. The remainder of the collection are equally high in artistic merit, though perhaps hardly so attractive as subjects; the Landscapes are views of monasteries prettily situated within surroundings of mountain and woodland scenery, and beautified by the presence of highly cultivated gardens and artificial lakes. Altogether the series gives us a picture by native hands of the Country, the people and their manners, customs and religious ceremonies, besides which they stand as high-class examples of Oriental art.

178 **Campbell** (Thos.) Theodoric; a domestic Tale, and other Poems, fcap. 8vo, **1st edn.,** *gold borders round sides, m.e.,* **3/6** 1824

179 **Caricature.** — "ALL ABOUT SOMETHING," oblong 8vo, 24 *humorous etched plates, Caricatures of Social and Political Life, pictorial wrappers, scarce,* **6/6** *Fores,* 1845

Amongst them are several of unusual interest, as "*Something like the Duke*" (a group of eminent Politicians examining a Portrait of Wellington), "*Something very unlikely to happen*" (Wellington greeting O'Connell), "Something like a General" (The Queen, Prince Albert, and Family admiring boy in the uniform of a General).

Caricatures by Gillray. — *See* ANTI-JACOBIN.

180 **CHANTELAUZE** (R.) MEMOIRES DE PHILIPPE DE COMMYNES nouv. edn. revue sur un MS. ayant appertentu a DIANE DE POITIERS. Sumptuous Edition, thick roy. 8vo, 4 *illuminated plates and numerous wood engravings,* HANDSOMELY BOUND, *half red morocco, elaborately gilt, gilt top edge,* EQUAL TO NEW, **£2 2s** *Paris, Firmin Didot,* 1881

181 **China.** — KIRCHERUS (Athan.) China Monumentis, qua Sacris qua Profanis nec non variis Naturæ et Artis Spectaculis, aliarumque rerum memorabilium Argumentis illustrato, folio, *many full-page and other copperplates of Costume, Idols, Customs, Ceremonies, Views, Animals, etc., etc., and a fine portrait of the author, wrappers,* UNCUT, **16/-** *Amst.* 1667

182 **Chinese.** — Poésies de l'Epoque des Thang (Sæc. VII—IX) trad. du Chinois pour la première fois, avec une Etude sur l'Art Poetique en Chine, par le MARQUIS D'HERVEY-SAINT-DENIS, 8vo, *wrappers,* MORRIS COPY, **10/6** *Paris,* 1862

Formerly belonged to JOHN PAYNE, translator of *Arabian Nights* etc., and has his autograph on cover and also some notes in his hand on the Poems, and translations of some lines into English.

183 **Christie** (John, *Journalist, New Zealand*) Poems and Prose, cr. 8vo, **1st Edn.,** *cloth,* PRESENTATION COPY TO WM. MORRIS, WITH AUTHOR'S INSCRIPTION, **10/6** *Auckland (N.Z.),* 1892

184 **CISTERCIAN SERVICE BOOK on VELLUM.**—PROPRIÆ SANCTORUM LECTIONES, thk. folio (wants pp. 37-38 and 273-6, and copper-plates cut from 7 leaves, including Title), *Printed in* ROMAN LETTER, *double column, in* RED and BLACK, *on* **vellum**, *woodcut initials, and copperplate engravings on the text, modern dark blue morocco, oak boards*, EXCESSIVELY RARE, **12 guineas**
In Monasterio Sancte Mariæ Valliparadisi Ordinis Cisterciensis Per Andream de Merchan, 1603

The first and only book printed at the Cistercian Monastery, Salamanca (?). It is evident they were intended exclusively for use in the Monasteries of the Order, there being neither title nor Preliminary matter of any kind, the simple title as above, heading on page 1 (sig. A 1) the text, which continues to p. 492 (numbered 52) ending with the colophon as given. We can trace no other copy as being offered for sale in this country during recent years, and it is highly probable that this from the Earl of Ashburnham's library is the first.

185 **CLAUDE DE LORRAIN.—Liber Veritatis** : 300 Prints after the Original Designs in the Collection of the Duke of Devonshire, British Museum, etc., executed by **Richard Earlom**, in exact facsimile of the Original Drawings, with Descriptive Catalogue of each Print, the names of those for whom they were painted, and of their present possessors ; *Portraits and Fine Impressions of the Plates*, 3 vols., large folio, HANDSOMELY BOUND, *half crimson morocco, extra, gilt edges*, **£7 12s** (pub £31 10s) *Boydell* (1777)

To this edition has been added a revised list of the plates, with addition of the prices at which the pictures have been sold, and to whom. This was compiled for Mr. Bohn by the late Mr. John Smith, the eminent picture dealer.

186 **COBDEN** (Richard) Life of, by JOHN MORLEY, 2 vols., 8vo, **1st Edn.**, *Portrait, cloth, "MR. AND MRS. WILLIAM MORRIS, FROM THE DAUGHTERS OF RICHARD COBDEN" on first title*, **3 guineas** 1881

An interesting tribute from the Cobden family, who, according to the Preface, contributed no small share to the success of the Biography.

Wynkyn de Worde, 1510.

187 **Commandments.—Floure of the Commaundments of God**, sm. folio (*wants first* 12 *ll. of Table and the last* 2 *facsimile*), **Gothic Letter**, *double column, woodcut illustrations and many curious initials, some with grotesque* HEADS, *calf (rubbed), from the Library of* WILLIAM MORRIS, EXTREMELY RARE, **15 guineas** *Wynkyn de Worde*, 1510

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194 **Collins** (Wm.) Poetical Works, with Commentary by Langhorne and Account of the Life of Collins by DR. JOHNSON, cr. 8vo, *port. by* SCHIAVONETTI, *and plates from Drawings by* WESTALL, *citron morocco, gilt, gilt edges (rubbed), satin end leaves*, **4/6** 1804

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291 **DÜRER** (Albert) Œuvres de, reproduit et publié par AMAND-DURAND, Texte par GEORGES DUPLESSIS, folio, 108 *fine Plates reproduced from the Works of* DÜRER *by the heliogravure process of Amand-Durand*, WITH 5 EXTRA PLATES INSERTED CONSISTING OF GENUINE EARLY IMPRESSIONS OF DURER'S 3 LARGE WOODCUTS OF THE LABOURS OF HERCULES, each about 15½in. by 11¼in., *and Title and 1 Plate from* VINCIOLO'S LINGERIE, *Paris*, 1599 *the whole mounted on leaves of thick white paper, half green morocco, by* LEIGHTON, *from the Library of* WM. MORRIS, **35 guineas** *Paris*, 1879)

The almost miraculous likeness that every plate has to the original, and the unrivalled comprehensiveness of the series, renders the collection the most valuable extant as illustrative of the great Master's productions; for as the editor says in his Preface, it is impossible to arrive at any true appreciation of his powers without the *ensemble* of his works. And as the time is now past when one is able to secure anything like a complete series of originals, there is no choice but to take the substitute in the shape of these faithful replicas. They are printed on the very finest toned Dutch hand-made paper, and being mounted on a paper intensely white, the contrast of shade is exactly similar to that of an original on an ordinary mount. Of course the value of this particular copy is greatly enhanced by the presence of the three large cuts at the beginning, placed there by the hand of the late distinguished owner.

292 **DÜRER.**—CELTIS (Conr.) QUATUOR LIBRI AMORUM, secundum quatuor Germanie latera, (Ejusd. DE ORIGINE, SITU, MORIBUS, et INSTITUTIS URBIS NORIMBERGÆ LIBELLUS. etc.), 4to, (*folding view of Nuremburg, facsimile*). ROMAN LETTER, *10 grand full-page cuts, in addition to title and above mentioned view*, ONE SIGNED WITH THE USUAL INITIALS OF **Albert Durer**. *and that at the end representing Daphnis and Chloe, having the* PIRCKHEIMER ARMS *at either side of the three Latin distiches, old red morocco, gilt, gilt edges, the Lakeland copy, now from the Library of* WILLIAM MORRIS, RARE, **24 guineas**

Nuremburgæ (A. P.) (PRIVATE PRESS OF ÆDES PIRCKHEIMERIANAE, 1502)

A magnificent copy in every respect. The title occupies recto of first leaf, and is within a woodcut ornament, and beneath, a circle representing the positions of the four German towns; below this again are four lines of Latin verse. The obverse is wholly taken up with an engraving of Maximilien on his throne, surrounded by an intricacy of interlaced branches, fruits, and imperial insignia. Celtes is seen to his left, humbly presenting his book. Preliminary matter occupies the next 5 leaves, except the obverse of 6, which is taken up with the figure of Philosophy surrounded by Palm-leaves and other emblems; this is signed A.D. Representations of ancient mythological personages follow on next page, and the text commences on recto of 9, which is preceded by another cut. Colophon as follows, on verso of 200:—

Absoluta sūt hæc C C. opa in Vienna Domicilio Max. Augusti Cæsa. Anno MD. noui Seculi II. Kalē. Febru. Impressa autem Noribergæ eius d' anni Nonis Aprilibus. Sub privilegio Sodalitatis Celticæ nup a senatu ipiali ipetrato.....

Beneath is the printer's mark outlined in white on a black ground. Errata both sides of 201 and woodcut of Daphne and Chloe recto of 202, reverse blank.

A glance at the cuts containing figures is quite sufficient to convince one that only a certain artist of that period *could* have executed them, and he the Master whose initials are appended to 'Philosophy.' Some say the Views are also his work and it is very probable they are.

Rossetti—Bell-Scott—Morris.

293 **DÜRER** (Albert) His Life and Works; including Autobiographical Papers and Complete Catalogues by WM. B. SCOTT, 8vo, **1st Edn.**, 6 *Etchings by the* AUTHOR, *and other illustrations, original cloth, red edges*, PRESENTED TO D. G. ROSSETTI BY THE AUTHOR, WITH THE LATTER'S INSCRIPTION, **£7 10s** *Longmans*, 1869

"*W. B. Scott to my dear friend D. G. Rossetti, Decr., 1869.*"

If there is anything of interest in the associations of previous ownership, surely we have here a book pre-eminent so far as the illustrious Pre-Raphaelite brotherhood is concerned.

294 **EARLY ENGLISH PRINTING.—The Cronycle of Englande, with The Fruyte of Tymes.** Folio, *a Large Fragment of* 146 *leaves between sigs.* BII *and* bb VII *(the end)*, **black letter**, *double column, fore and tail margins of the earlier ll. frayed, and in places defective; many curious woodcuts, contemporary binding, shabby calf*, **14 guineas** *Wynkyn de Worde*, 1520

We have a few of the most important parts of the work preserved in this fragment, from which one would suppose its present state of ruin to have been brought about more by accident than the vandalism of some collector in want of 'examples.' For instance in the latter case the leaf ending the 'Description' would hardly have been left, as it bears the quaint colophon and device of Wynkyn de Worde on the reverse; neither would the last leaf of all, which has on the reverse Caxton's large device, preceded on recto by colophon, as follows:—**Here endeth this presente Cronycle of Englande with the fruyte of tymes / compyled in a boke / & also Imprynted by one sumtyme scole mayster of seynt Albons / upon whose soule god have mercy. Amen. And newly imprynted i Flete Strete at the sygne of the Sonne / by me Wynkynde Worde. In the yere of our Lorde God. Mccccc. & xx.** Very few copies exist in a perfect state, that from which Ames made his description wanting the whole of sig. A. The leaves measure 10¼in. by 7⅛in. As the matter is not of that kind to let the present forget the past, neither is the manner of production likely to depreciate in the eyes of men, and especially when it still retains that noble typographical splendour, even when appearing outwardly so sorry a ruin. From the Maurice Johnson Collection.

295 **Durer** (Albert) Six Woodcuts by him, *late impressions*, 'Crucifixion,' 'Ecce Homo,' (*damaged*) 'St. Matthew' etc., *all mounted*, 8vo *and folio*, **4/-** (15—)

296 **Dutch.**—Eleven copperplates by PH DE GALLE, VISSCHER etc. after STRADANUS and DE VOS, *sizes from* 4 *to upwards, subjects various*, (SILKWORMS; HISTORICAL, *and* RELIGIOUS *scenes) unbound*, **6/-** (16—)

297 **EARLY ELIZABETHAN DEED.—Surrey;** Deed attesting sale by MATTHEW WRIGHTE of property, whereof one WILLIAM WOOD was actual tenant, at Rudgate in Surrey, to RICHARD BRAZE, of REIGATE, beautifully written—in Satin on thin vellum 8ins. by 14ins. with ornamental initial and heading. Condition of the document is quite perfect, and its fifteen lines of quaintly formed characters are quite legible. Dated 16th June, 1574 (16th of Elizabeth), **30/-**

298 **Early English Printing.**—A Treatyse of Fysshynge wyth an Angle by Dame Juliana Berners, being a facsimile reproduction of the first book on the subject of Fishing printed in England by Wynkyn de Worde at Westminster, in 1496, with Intro. by M. G. WATKINS, roy. 4to, **black letter**, *with facsimiles of the curious cuts, thick parchment-covered bds., edges rough*, **15/-** 1496-1880

299 **Early English.** — PEARL, an English Poem of the FOURTEENTH CENTURY edited with a modern rendering, by ISRAEL GOLLANCZ, 8vo, *front. by* HOLMAN HUNT, *boards*, MORRIS COPY, **9/-** 1891

Tennyson's Prefatory lines—

We lost you—for how long a time—
True Pearl of our Poetic Prime!
We found you, and you gleam reset
In Britain's Lyric Coronet.

300 **Early Italian Engravings.**—A Collection of 20 by various Artists of the early Italian School, Subjects principally Religious, *sizes* 8vo, to *folio*, GOOD STATE, **4/-**

EARLY PRINTED BOOKS.

301 **A COLLECTION OF SPECIMENS from the Early Presses of Italy, France, Germany, Austria, and Spain,** consisting of leaves, MANY WITH WOODCUTS, arranged chronologically, preceded by MS. Descriptions, and in a number of instances with the full colophon of the work from which the leaves are extracted, dates from 1491 to 1600; in all **509**, the smaller examples carefully inlaid, and those exceeding the size of the volume neatly folded *forming a thick folio, in ancient pigskin binding, with borders of figures and arabesques enclosing panel, from the* JOHNSON COLLECTION, **15 guineas** *Sæc. XV.-XVII.*

The most exacting of amateurs could find no fault with the admirable method of arrangement and annotation chosen by the compiler; and he has been equally happy in his choice of examples. For not only does he give specimens from all the great centres (London excepted), but those examples are of so high an order as to be of considerable value, taken each apart, from the unmutilated state in which they appear. He has given variety even in the languages of the works—Greek, French, German, and Latin—though of course the last named is most in evidence. All the variations of Gothic, Roman, and Italic types are represented, and, as is rarely found in such collections, a genuine idea of each can be determined by the presence of several leaves in their entirety following each other. Those from Venice comprise leaves from the Dante of 1494, Poliphilus of 1499, and works from the Presses of *Oct. Scott, Joan de Tridino, Lichtenstein, Joh. de Leũco, Melchior Sessa*, and others (1491-1511), making a total of 45. The most beautiful of these is a section of 10 leaves from a *Missale Saltzebargensis* in a grand bold Gothic type, RED and black, double columns, printed by Lichtenstein in 1507. The Parisian examples number 41, and embrace the productions of *Petit, Claudio Chevallon, H. Stephani, and P. le Preux* (1506-20). Germany claims the majority, while those from Austria and Spain are very few in number. Perhaps the most valuable and interesting are the leaves with woodcuts, of which there are no less than 168. Out of these it is difficult to select any for particular mention, though the presence of cuts by Durer should not leave us long in doubt. From the 1532-34 edn. of his Proportions of the Human Figure we have 15 ll., each having woodcuts, except the title, and the last which bears colophon. But even these scarcely eclipse the 55 from the great Military Work by Vegetius (*Vier Bucher der Ritterschaft*, 1534), each of which has a full-page cut of the methods and implements of war, preceded by a grand full-length portrait of a knight in full armour in the style of Burgmair. Some notion may be gained as to the extent of the collection from these few particulars, though if space permitted, it would be possible to duplicate them many times, by mention of items equal in importance to those selected.

Rare Example of an Early Parisian Press.

302 **ANDREÆ** (Joa.) Tractatus super arboribus consanguinitatis affinitatis et cognationis spiritualis; smallest 4to, **semi-gothic letter** *(head of one leaf cropped and the last slightly repaired), initials by hand in* RED, *half russia, gilt top*, **£3 3s** *(Paris, Petrus Cœsaris et Joh. Stoll, circa* 1475)

These two University students were the founders of the second printing establishment in Paris; they assisted Gering and Fribourg—the first Parisian typographers—in their labours, and in 1473 started a press of their own, which ceased to exist in 1479: the productions put forth during this period are said by Klemm in his Bibliographical Catalogue to be rarer even than those of their predecessors. The letter used for this work is a Roman, with a slight suggestion of the Gothic in certain instances; there are 22 ll without catchwords or signatures, 25 lines per page. Hain mentions a number of editions of the same tract, but not this.

303 **FASCICULUS TEMPORUM** [*auct.* WERN. ROLEWINCK]: *with many curious woodcuts throughout the text, 2 of Christ, the remainder chiefly Views of Cities, also numerous diagrams to illustrate the chronological succession of Historical Events (wants 4 last ll.)*, [*Venet., Geo. Walch*, 1479]—DEFENSORIUM seu Correctorium Fundamentarii Doctoris DOM EGIDII In Corruptoriũ librorum Angelici Doctoris sancti THOME AQUINATIS.....(*wants sig.* bb.), **gothic letter**, *double column, woodcut initials: Venetiis*, 1516; together in 1 vol., folio, *old calf (rubbed, and back edge cracking)*, **£2 2s** *Venet.*, 1479—1516

The *Fasciculus Temporum* is identical with that described by Hain *6924. In appearance it is similar to the editions of Randolt printed towards 1490, and contains the Views of Rome, Cologne, Venice, Tower of Babel, Solomon's Temple, Jerusalem, etc.

The other work, by GIUL. DE LA MARE, is in a type somewhat similar to the first named but much blacker; at the end it has the mark of Octavian Scott, by whose heirs it was printed.

304 **Aquinos (Thom. de) Summa de Veritate.** *Folio*, **Gothic letter**, double column, FINE TALL COPY *with wide margins, old oak boards covered with calf, sides blind tooled, gold centre and angle ornaments, fittings for clasps*, **21/-** *Agrippine*, 1508

Collation.—Title on recto of first leaf, on the reverse of which text commences and continues to recto of f. clxxvi. followed by Table on the reverse ending on r. of 178, with colophon as follows:—

Dive Thome aquinatis doctoris angelici illuminatissimi summa de veritate p theozophic pfessorẽ eximiũ Magistrum Theodoricũ de Susteren. insignis conuentus Coloniẽn. ordinis fratũ Predicatorum regentẽ pfundissimu. denuo puigili studio in laculentã erecta consonantiã. adeo hercule ut Vere vero Veritatis titulo guadeat. Impressa Agrippine. opera atque impensis Quentell Anno Salutis humanr Mcccccviij.

Sigs. A—z and Aa—Hh., 60 lines to a full page.

305 **HIERONYMO.**—Comincia la vita (gli miracoli) e la fine del glorioso sancto Hieronyno *(sic)*, sm. 4to, (ff. 118 to 126 *wanting and two*

Early Printed Books—*Continued.*

leaves torn), FINE WIDE MARGINS, *crosses drawn in outline on several leaves and some of them water stained and soiled, Initials in* RED *and* BLUE *by hand, the first two* ILLUMINATED *and* ORNAMENTED IN COLOURS, *newly bound in boards*, **30/-** *(Venezia, Bart. da Cremona*, 1473)

The second book printed at Cremona. Roman type, 28 lines to a page, without signatures, and folios unnumbered.

306 **Homerus Ilias et Odyssea Batrachomyomachia**, HYMNI GRÆCE, *fine woodcut titles in* CRANACH'S STYLE (*one inlaid, the margin of other mended*), 2 vols., thick post 8vo, *tree calf, extra, neat*, **21/-** *Argent., Cephalæux*, 1525-42

"Found in very few collections. All the works of Cephalœus are of very rare occurrence." *Dibdin's Cl*[illegible].

307 **ELZEVIR.—A'Kempis** (Thomas) **De Imitatione Christi**, sm. 12mo, FINE ENGRAVED TITLE, *brown polished morocco, super extra, gold inside borders, gilt over rough edges, by* ZAEHNSDORF, **6 guineas** *Lugduni, apud Joh. & Dan. Elzevirios*

"One of the most beautiful as well as one of the rarest books printed by the Elzevirs. It bears no date, but was probably produced in 1653. Copies are worth £10 to £15, and Payne's fetched £28 10s."

The above is a very fine copy, and of good height, the leaves measuring 5⅛ inches or 130 millimetres.

308 **ERASMUS** (D. Rot.) Paraphrasis in Evangelium secundem Joannem, ad illust. principem Ferdinandum, sm. 8vo, EDITIO PRIMA, *Italic Letter, border round the first page, and Froben's mark twice repeated early autograph on fly-leaf*, 'JA. BRICKNELL EX DONO J. BAKER, JULY, 1584,' *and another on title*, 'JOHN HAY, 1660,' *in the original calf both sides with double panels, stamped design within three-line borders*, FINE STATE, *Bateman (of Middleton Hall) bookplate, now from the Library of* WM. MORRIS, **£4 10s** *Basileæ, Jo. Froben*, 1524

Each panel contains two rows of five birds each, with a continuous foliage that circles round each bird. Five monsters within squares divide the two panels, and the following verses from the Penitential Psalms enclose either panel in Gothic Letter:—"*De Profundis clamavi ad te Domine, Domine exaudi vocem meam.*" "*Omnia perdas famam, servare memento qua semel amissa nulla revisio erit.*" The back is quite plain except for the prominent bands.

309 **Early Typography**, by WM. SKEEN, 8vo, *half rox.*, **9/-** (pub 21s) 1872

The Author was Government printer at Ceylon.

310 **Egypt.** — LANE (E. W.) Manners and Customs of the Modern Egyptians, 2vols., cr. 8vo, *numerous wood engravings, many full-page, of* COSTUME, *&c.*, ORIGINAL EDITION, *cloth*, UNCUT, **7/6** 1836

'Nothing can be more accurate than Mr. Lane's descriptions.'—ROBERTS.

311 **Egyptology.**—BUDGE (E. A. WALLIS) Some Account of the Collection of Egyptian Antiquities in the possession of Lady Meux, 4to, *large folding front. of the Coffin of* NES-AMSU, ONLY 200 NUMBERED COPIES PRINTED FOR PRIVATE CIRCULATION, *cloth, gilt edges*, PRESENTED TO WM. MORRIS BY LADY MEUX, *with inscription*, **£2 5s** 1893

312 **Eliot** (George) The Spanish Gypsy, a Poem, 8vo, **1st Edn.**, *cloth*, UNCUT, MORRIS COPY, **17/6** 1868

313 **Ellis** (Mrs.) The Daughters of England, their Position in Society, Character, and Responsibilities, post 8vo, **1st Edn.**, *front., name on title, cloth*, UNCUT, **3/-** (1842)

313A **Ellis** (Mrs.) The Mothers of England, their influence and Responsibility, cr. 8vo, **1st Edn.**, *cloth*, UNCUT, **3/-** 1843

314 **Ellis** (Mrs.) The Women of England, their Social Duties and Domestic Habits, post 8vo, *cloth*, UNCUT, **3/-** (183—)

315 **Elzevir.**—Les Oeuvres de M. FRANCOIS RABELAIS: augmentées de la vie de l'Auteur et de quelques Remarques sur sa vie et sur l'Histoire, avec l'explication de tous les mots difficiles, 2 vols., sm. 8vo, (128 *mill.*) '*sphere*' *mark, old vellum*, **35/-** [*Daniel Elzevir*,] 1666

Teschener copy (similar binding to above) realised 205 frcs.; Stanley copy £3 18s.

316 **Emblems. Vænius** (Othonis) **Q. Horatii Flacci Emblemata.** Imaginibus in æs incisis, notisque illustrata, 4to, GRAND IMPRESSIONS *of the* 103 *fine emblematical copper-plates*, BEAUTIFUL COPY, *with wide margins, calf, gilt, gilt edges*, **£1 7s 6d** *Antv.*, 1607

"On préfère cette édition à celles qui l'ont suivie, parce qu' elle contient *les premières épreuves* des gravures."
—BRUNET.

317 **Embroidery and Lace**: their Manufacture and History from the remotest Antiquity to the Present Day; by ERNEST LEFÉBURE trans. and enlarged by ALAN S. COLE, *post* 8vo, 156 *illustrations, orig. white buckram, gilt top*, MORRIS COPY, PRESENTED TO HIM *by the Publishers*, **10/6** 1888

318 **Epitaphs.** — Dissertatio et Animadversiones ad nuper Inventum Severæ Martyris Epitaphium, folio, *large plates of* TOMBS, STATUES, *&c., vellum*, FINE STATE, **5/-** *Panormi*, 1734

320 **Erasmus.** — PARAPHRASE in Novum Testamentum (*imperfect at end*), 2 vols. in 1, thk. post 8vo, *oak boards, covered in calf, curiously stamped in panels, representing the* CRUCIF[illegible]ON, *Original Sin*, JUSTIFICATION, *&c., bottom cover wormed, one brass clasp remaining, a* RARE PIECE *of* CONTEMPORARY BINDING, **8/6** *Basileæ*, 1540

Autograph of former owner on title, with date 1595.

321 **Etchings.**—A COLLECTION OF 87, by REMBRANDT, DEUCHAR, WORLIDGE and others, FIGURES, LANDSCAPES, PORTRAITS, and GROUPS, *some mounted, various sizes from* 2 by 3½in. *upwards*, **7/6**, A BARGAIN, (16—), etc.

322 **Eusebius.**—The Ancient Ecclesiasticall Histories of the first six hundred years after Christ, from the Greek of Eusebius, Socrates, and Evagrius by MEREDITH HAMMER: hereunto is added Eusebius his Life of Constantine, *folio, waterstained in places, calf, the back restored, from the Library of* WM. MORRIS, **21/-** 1636

323 **Ewing** (F. Stirling) Rhymes of my Youth, cr. 8vo. **1st edn.**, *cloth*, MORRIS COPY, **3/-** 1888

324 **Exercitia Quotidiano** cum suis Lataniis, CHARMING COPPER-PLATE VIGNETTES, *black morocco, blind tooled*, 64mo (3½in. by 1⅞in.), *gilt edges*, **7/6** *Antwerp*, 1630

325 **Fasciculus Temporum** (auct. WERN. ROLEWINCK), **gothic letter**, *curious woodcuts, some of which are* COLOURED *by a contemporary, Cologne. Conradum de Hoemborch*, 1476—**Isidoris** (*Episc. Hisp.*) **Etymologiarum, semi-gothic letter**, *double column, initials* BY HAND *in* VERMILION *and* BLUE, *several in* VARIED COLOURS *and* ELABORATELY SCROLLED *the whole length of the margin* [Argent. Jo. Mentelin, *circa* 1470]. *Together in 1 vol., tall folio, small worm-holes at beginning and end, contemporary stamped pigskin of elaborate design with whole length figures, birds, etc., introduced, cam[illegible]ne edges, one clasp remaining*, from the Library of WM. MORRIS, **10 guineas** 1470-76

[illegible]unet considers this edition of Fasciculus to be the second, as those without dates he puts down as some considerable time posterior to the first with a date printed at Cologne, 1474. But for the worm-holes the copy would be as fine as one could desire. For full collation see Hain *6919.

The Isidorus is the FIRST EDITION, and with the twenty elaborately drawn initials, and the somewhat singular letter and an occasional woodcut diagram, almost any page is a perfect picture of 15th century typographical splendour. Hain *6919 gives a full collation.

326 **FIELDING** (Henry) MISCELLANIES (Plays, Poems, JONATHAN WILD, etc.) 3 vols., roy. 8vo, *little foxed in places*, **large paper**, *calf, gilt, marbled edges (rubbed)*, **£3 15s**

London: for the Author, 1743

A long '*List of Subscrebers*' [sic] headed by His Royal Highness the Prince of Wales, 'fifteen setts' at beginning. It was here The History of Jonathan Wild was first published. A copy sold at Sotheby's in March last for £5.

326A **FABYAN** (J.) **Chronicle**, which he nameth the Concordance of Histories, newly perused, and continued from the Beginnyng of Queen Mary (with the Coronation of Elizabeth), 2 vols. in 1, *thk. folio (title to the first in MS., and last leaf of the second in facsimile*, **Black Letter**, *double column, fine woodcut initials, half sheep, from the Library of* WM. MORRIS, **£2 10s**

London, Jhon Kyngston, 1599

Best Folio Edition. Townshend copy £4; Sykes £5 5s; Roxburghe 15 guineas.

326B **Fabyan** (Robt.) New Chronicles of England and France, reprinted from Pynson's Edition of 1516, with Preface, Index, &c., by HENRY ELLIS, roy. 4to, *calf, extra, marbled edges, Eversley book-plate*, FINE COPY, **18/-** 1811

The first part is collated with the editions of 1533, 1542, and 1559, and the second with a Manuscript of the Author's own time as well as the subsequent editions.

327 **Facetiæ.**—A Trip to the Moon, containing an Account of the Island of Noibla, its Inhabitants, Religious and Political, Customs, etc., by SIR HUMPHREY LUNATIC, 2 vols., 12mo, *old calf*, **4/-** 1765

A semi-serious commentary on the Abuses of the time, enlivened with facetious dialogues between the great authors, ancient and modern, and references to the Drama and its exponents.

[illegible] **Facetiæ.**—BOILEAU (M.) The Lutrin: Heroi-Comical Poem, trans. with an Account of the Author's Writings by N. ROWE, 12mo, *copper-plates, unbound*, **4/6** 1714

329 **Facetiæ.**—Collection of several curious Pieces lately inserted in the "Daily Journal," 4to, 16 pp., *limp covers*, **4/-** 1728

Observations on the Articles published in various newspapers for the encouragement of *Volunteer Sailors*—A copy of verses supposed to be omitted by accident in (Pope's) New Miscellany—The Competition—List of the Royal Navy of Great Britain, etc., etc., etc.

330 **Facetiæ.**—Le Poëte sans fard, ou Discours Satiriques en vers, 12mo, *front., old calf, gilt*, **7/6** *Cologne*, 1697

331 **Facetiæ.**—Life and Death of JAMIE FLEEMAN, the Laird of Udny's Fool, 12mo, *Port., wrappers*, MORRIS COPY, **3/-** *Aberdeen*, 1887

332 **Facetiæ.**—[PRESCHOC (M. de)] Contes moins Contes que les autres, sans Parangon et la Reine des Fees, **1st Edn.**, 18mo, *old calf, Buccleuch Crest and Coronet on back, and library ticket*, **9/6** *Paris*, 1698

Cost its former owner £1 1s at Sotheby's in 1888.

333 **Facetiæ.**—The Oddest of all Oddities, a queer collection of strange, unaccountable and odd things oddly mixed together by an Odd Quiz, 12mo, *front. after* HOGARTH *by* ROWLANDSON, *boards, uncut (backs broken)*, **4/6** 1812

334 **Falconer** (Wm., *a Sailor*)—The Shipwreck, a Poem; the text illustrated by additional notes, and corrected from the 1st and 2nd edns., with Life of the Author by J. STAINER CLARKE, roy. 8vo, **Best Edition**, *with whole-page and vignette engravings from Pocock's designs, half calf*, **6/-** 1804

335 **Falconry.**—BELANY (J. Cockburn) A Treatise on **Falconry**; in two parts, 8vo, *half morocco, gilt, top edge gilt, very scarce*, **17/6**

Berwick-on-Tweed: FOR THE AUTHOR, 1841

Presentation copy from the author, with his inscription on fly-leaf.

336 **FENCING.**—GRASSI (Giacomi di) Ragione di Adoprar sicuramente l'arme si da Offesa, come da Difesa, sm. 4to, *some margins repaired, full-length portrait and 21 plates showing the different positions in fighting with Rapier, Sword, Buckler, and Pike*, SPLENDID IMPRESSIONS, *boards, mottled leather back*, A FINE PERFECT COPY OF THIS RARE WORK, **6 guineas** *Venice*, 1570

Seldom met with in such excellent condition. Brunet has no mention of it in his table, '*Lutte et Escrime*.'

337 **Fielding** (Sidney) The Castaway, and other Poems, cr. 8vo, *cloth, Presentation to* WM. MORRIS *with the author's inscription*, **10/6**

Sydney (Aust.), 1884

338 **FITZGERALD** (Edward, *Translator of Omar*) Works: reprinted from the Original Impressions with some corrections designed from his own Annotated Copies, 2 vols., roy. 8vo, *Port., etc., cloth, from the Library of* WM. MORRIS, **£2 10s** *New York*, 1887

339 **Fitzgerald** (Edward) Rubáiyát of Omar Khayyám, rendered into English Verse, 8vo, *orig. vellum*, MORRIS COPY, **10/6** 1894

340 **Franklin** (B.) POLITICAL, MISCELLANEOUS, and PHILOSOPHICAL PIECES, *with Portrait, written on*, 8vo, *boards*, **5/-** 1779

341 **Frederick the Great.**—PUFENDORF (Samuelis de) De Rebus Gestis FRIDERICI WILHELMI *Magni* Commentariorum lib. XIX., 2 vols., folio, *many huge folding, double and full-page copper-plates of Triumphal and other Processions, Plans, Battle Scenes, Besieged Cities, &c., &c., calf, gilt, m.e.*, FINE COPY, *bookplate of Lord Bracco*, **17/6** *Berolini*, 1695

FOLK-LORE.

342 **REYNARD THE FOX.**—History of, with some Account of his Family, Friends, and Associates: a free rendering into Verse of the Translation made in the Days of Edward IV. by CAXTON, from the Dutch Prose Version, with addition on some particular matters, by F. S. ELLIS, cr. 4to. **1st Edn.**, *with devices by* WALTER CRANE, PRINTED THROUGHOUT ON HAND-MADE PAPER, *buckram*, PRESENTATION FROM THE AUTHOR TO WM. MORRIS, WITH THE FORMER'S INSCRIPTION, **£3 10s** 1894

343 **Children's Singing Games,** collected by ALICE GOMME and WINIFRED SMITH, oblong imp. 8vo, *full-page illustrations, and with pictoral border to every page*, one of 100 copies on hand-made paper, *cloth, silk tyers on the fore-edge*, Morris copy, **15/-** 1894

344 **Deslongchamps** (A. L.) Essai sur les Fables Indiennes et sur leur Introduction en Europe, suivi du Roman des sept sages de Rome en Prose par LE ROUX DE LINCY, 8vo, *half calf*, Morris copy, **7/6** *Paris*, 1838

345 **Du Bois** (M. l'Abbé J.—A.) La Pantcha-Tantra, ou le cinq ruses, Fables du BRAHME VICHNOU SARMA; Aventures de Paramarta, et autres contes; le tout trad. pour la première fois sur les originaux Indiens, 8vo, *buckram*, Morris copy, **7/6** *Paris*, 1826

346 **Gomme** (Alice B.) The Traditional Games of England, Scotland, and Ireland, with Tunes, Singing Rhymes, and Methods of Playing according to the variants extant and recorded in different parts of the Kingdom, vol. 1, *Accroshay—Nuto in Hay*, 8vo, *cloth*, **6/-** (pub 12/6 net) 1894
The second volume is now announced for publication.

347 **MEDIEVAL LORE:** An Epitome of the Science, Geography, Animal and Plant Folk Lore, and Myth of the Middle Age: being Classified Gleanings from the Encyclopædia of BARTHOLOMEW ANGLICUS ON THE PROPERTIES OF THINGS, ed. by ROBT. STEELE; *PREFACE BY WM. MORRIS*, roy. 8vo, *half brown morocco, extra, gilt top by* RAMAGE, from the Library of WM. MORRIS, **£2 2s** 1883

348 **Old Celtic Romances,** trans. from the Gaelic by DR. P. W. JOYCE, post 8vo, *cloth, scarce*, from the Wm. Morris Library, **9/6** 1879

349 **Ralston** (W. R. S.) Russian Folk Tales, 8vo, *cloth, from the Library of* Wm. Morris, **16/-** 1873

350 **RALSTON** (W. R. S.) The Songs of the Russian People, as illustrative of SLAVONIC MYTHOLOGY and RUSSIAN SOCIAL LIFE, 8vo, *cloth, Presentation to* WM. MORRIS *with the Author's inscription*, **30/-** 1872

351 **Ward** (Stanhope Edgar) Fairy Tales, 4to, *with illustrations, red cloth, red edges*, Morris copy, **15/-**
Farnham, Privately Printed, 1895

354 **FRAGMENTS OF EARLY PRINTING.**—Sixteen SHEETS taken principally from Book Covers of the FIFTEENTH CENTURY, *some containing borders and woodcuts*, **gothic** AND ROMAN LETTER, ALL DIFFERENT, including a Legal Scrap in French, entitled "GAURE ET FLORENCE CONTRE ALBRET," DATED 1497, WHICH IS PROBABLY UNIQUE, *4 ll. of ancient MS. also, loosely inserted between sheets of paper, from the Library of* WM. MORRIS, **5 guineas** (149—, &c.)

It is very rarely one sees examples of the early presses, as the sheets appeared previous to folding. Certainly they have suffered somewhat, and parts have presumably stayed on the covers spite of the tender persuasions of the collector. They appear almost sacred in their present manner of preservation, like relics of martyrs subject to mutilation, that still must be precious for this very reason.

355 **FREEMASONRY.—A Magnificent Collection of Masonic Portraits, Summonses, Coloured and other Engravings, Views, Facsimiles of Badges, Concert and Banquet Programmes and Tickets, Newspaper Cuttings, &c., &c.**, *all dealing with Freemasonry, chiefly collected early this century, very few of recent date, in large portfolio, half bound*, **15 guineas** (1750-181—)

It would be extremely difficult, if not altogether impossible, to form a collection in our day, that would include items of such value and interest as many comprised here. Collectors with a special interest in Masonic affairs are very numerous, and as a result it is rarely that one comes across even single items for sale much less a whole assemblage like the above, and especially of so miscellaneous a character. The Portraits are perhaps the most important, as they comprise among their number (35) several very scarce prints, including a large Mezzotint of George Montague Duke of Manchester by JONES after Stuart, and a full-length of the Duke of Sussex. The SUMMONSES and CERTIFICATES, with very few exceptions, are engraved, and amongst the 29 examples are some from early lodges in the suburbs of London. NEWSCUTTINGS of matters relating to the craft and its members are without exception from papers towards the end of [illegible] and the beginning of the present century; altogether there are upwards of 100, and the subjects dealt with are almost infinite in their variety. There are 6 Views of Masonic Halls, &c., 3 Facsimiles of Badges, 4 Banquet Tickets, and 25 Prints, Programmes, &c., of a miscellaneous character. These last include what many would consider the two gems of the whole collection, viz., TWO COLOURED PRINTS (each 10¾in. by 8¼in., *exclusive of margins*), both symbolic of the society; the first by BRO. WM. TRINGHAM, with inscription—

'The Mysteries that here are shown
Are only to a Mason known,"

dated 1755; the other by A. SLADE, being of '*A Free Mason form'd out of the materials of his Lodge*,' with verses beneath; dated 1801; both on stout mounts. Otherwise they are all detached, and consequently adapted to any method of arrangement the collector may choose to adopt.

356 **FREEMASONRY.**—Masonic Offering to H.R.H. Prince Augustus Frederick DUKE OF SUSSEX, K.G., Grand Master of the Freemasons of England, 8vo, *two double-page plates of the Casquet presented and Details, Newspaper Cuttings, and Portraits of the Duke inserted, also* AUTOGRAPH LETTER SIGNED BY HIM, *original wrappers*, **21/-** 1838

The letter is 1¼ pp., 4to, in reference to the election of a new Treasurer for the Royal Masonic Institution for Boys, addressed to the Committee of the Institution, and dated from Kensington Palace, 8th Feb., 1841.

357 **French.** — VANDERKINDERE (PROF. LÉON,) Le Siécle des Artevelde: Etudes sur la Civilization morale et politique de la FLANDRE et du BRABANT, roy. 8vo, *wrappers*, MORRIS COPY, **5/-** *Bruxelles*, 1879

358 **French Guides.**—JOANNE (AD) Geographie de l'OISE, 1886, *Map and 14 engravings*, **5/-**; Geographie de l'AISNE, 1885, *Map and 20 engravings*, **2/6**; Geographie de la Somme 1886, *Map and 12 engravings* **2/6**; ALL IN BOARDS, cr. 8vo, FROM THE LIBRARY OF WILLIAM MORRIS *Paris*, 1885-89

359 **French Revolution.**—Dialogue entre Marat et Robespierre, 8vo, 16 pp., *sewn, Morris copy*, **5/-**
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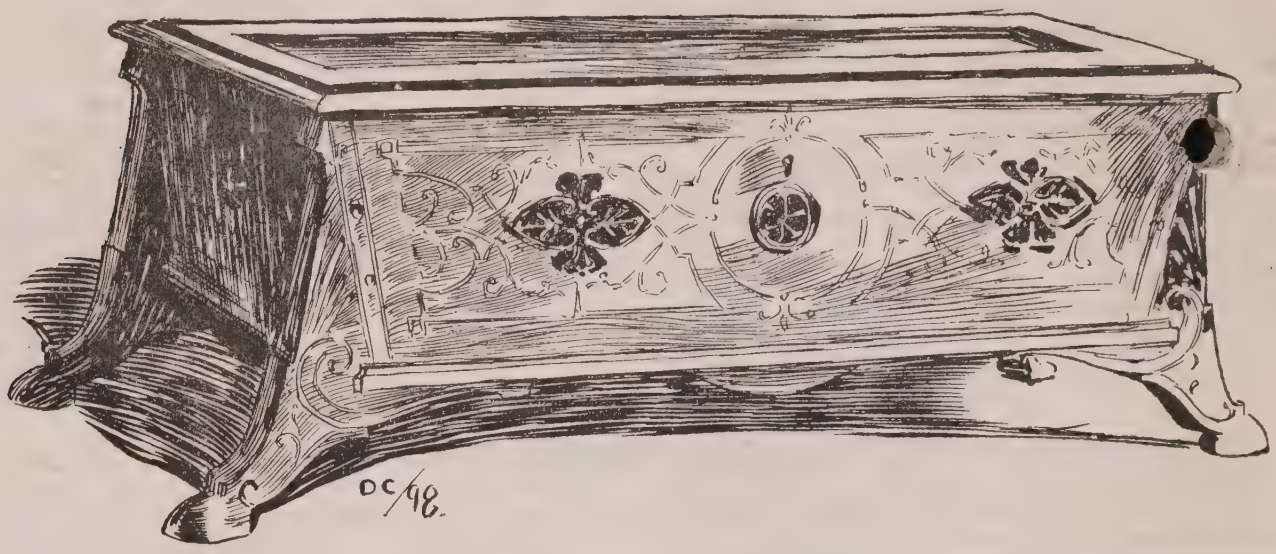

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The elegant casket shape is significant of the high esteem in which the novelist held the contents, especially from a social standpoint. Many a night has it witnessed from some close at hand post the conviviality of a brilliant circle that fraternised still more freely by an occasional visit to this fair shrine of My Lady Nicotine; and no doubt the owner often enough himself reverently and invitingly bore it round. As a memento it is close to the happiest part of the man's personality, and later it passed to one with whom his work connected him for many years. And the gift was singularly well chosen as an *In Memoriam* to a person who probably knew little but the business side of the premier novelist of his day. This is the letter accompanying the box, interesting in itself, but most important as establishing the pedigree beyond doubt:—*40, Lawford Road, N.W. July 9th, 1895. Dear Sir, Thank you for the check received, and I now return receipt. With regard to the "Cigar Box" it was possessed by the late Mr. Charles Dickens, and was in constant use by him. It was given to my husband by the present Mr. Charles Dickens, on the occasion of his father's death, as a memento, my husband having been the manager of "All the Year Round" for over forty years. Yours faithfully (Mrs.) E. B. Holsworth.*

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Dr. Parsons, a former Chancellor of the Diocese, collected the materials for this great topographical work, but owing to ill health he was unable to pursue his plan, and his great compilation was taken possession of by Atkyns; he brought it out in royal style and at great expense to himself, "embellishing it with variety of views and prospects of the seats of the gentry and nobility with their arms." Strangely enough this second edition brought out by Herbert the editor of Ames, was in great part destroyed by fire, a similar mishap having befallen the original edition in the printing office of Bowyer

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One of the earliest of those Chronicles that Prof. Morley speaks of as 'abstracts and chronicles of past events at the heart of which there lies only the desire that Englishmen should know what it concerns them to know of the life of their own country.' The Table for the second volume, usually missing, is present in this copy and has Grafton's fine device (a tun) on reverse of last leaf. Stanley's copy £13 13s, Bryant's £19 19s.

377 **GINNEY** (Louise Imogen) Nine Sonnets written at Oxford, 16mo, *decorative borders and initials by* BERTRAM G. GOODHUE, PRIVATELY PRINTED *for Herbert Copeland and F. H. Day and Friends, Christmas,* 1895, *wrappers,* MORRIS COPY, **22/6** *Cambridge (Mass.),* 1895

378 **GOLDSMITH** (Oliver) **Life and Times,** by JOHN FORSTER, 2 vols., roy. 8vo, *blue cloth,* **£1 2s 6d** 1854

Nice copy, from the library of the author's widow.

378A **Goltzius** (Henry) Twenty Engravings by various artists, including CALLOT, after his Designs, chiefly whole-length figures of Saints with their emblems, *sizes from* 8vo *upwards,* GOOD STATE, *unbound,* **7/6** (16—)

Valuable and Interesting Dickens Relic.

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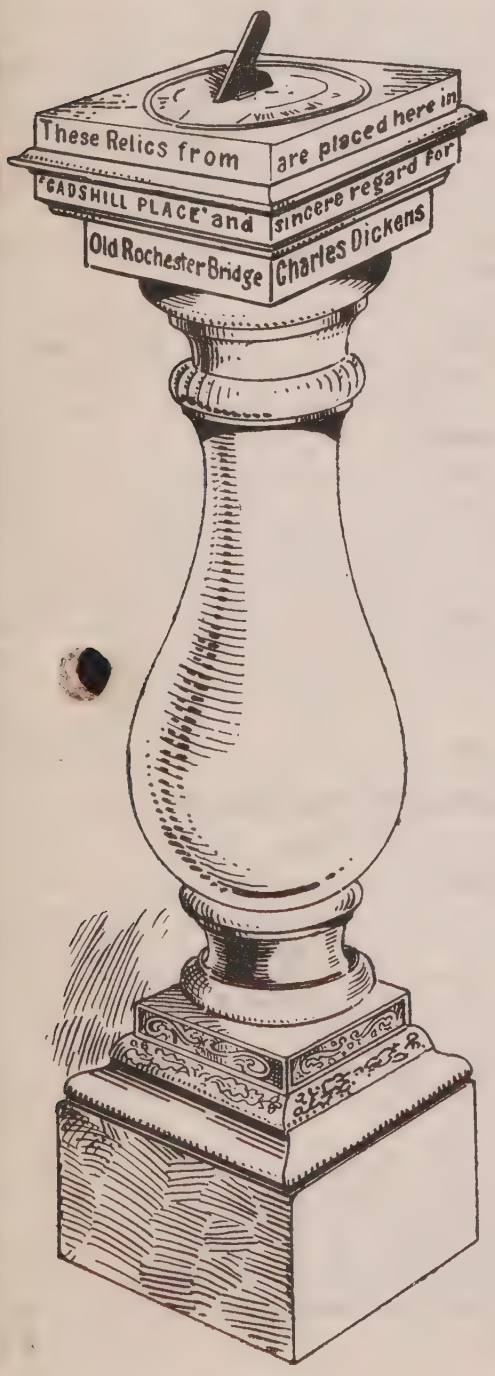

It is mentioned in his Letters, 1857-70, page 95, and the letter which is addressed to his daughter reads as follows:—

Gad's Hill, Higham by Rochester,
June 11th, 1859.

My Dearest Mamie,

One of the balustrades of the destroyed old Rochester Bridge has been (very nicely) presented to me by the Contractor for the works, and has been duly stone-masoned and set up on the lawn beside the house, I have ordered a Sun dial for the top of it and it will be a very good object indeed.

Best love to dear Lotty and Mrs. White. The same to Mr. White and Clara. We are always talking about you all.

Ever, Dearest Mamie,
Your Affect Father,
CHARLES DICKENS.

*** **On the death of Dickens the Dial was removed from Gadshill and became the property of Mr. Crighton of Rochester. When in his possession the above inscription, which it still bears, was put on in honour of Charles Dickens.**

Height of Dial and Column, 4ft. 8in.

380 **GRAPALDUS** (Fran. Mar.) De partibus ædium cum additamentis quod uides opusculum formis excussum est.....sm. 4to, ROMAN LETTER, *charming woodcut initials in white on black ground, contemporary binding, calf, stamped in diamond-shaped compartments, foliated fleur-de lys and whole length figures of monks in alternate rows, with small squares containing each a bee round the edges, vellum end leaves, good state, from the Library of* WILLIAM MORRIS **£9 17s 6d**

Parmensis, Fran. Ugoletus, 1506

The design for so early a period is extraordinary, and may be considered as the prefiguration of a sty e [illegible] in later times was greatly elaborated and even to our own day is much in favour more especially in France, in whic[illegible]untry it is most likely the above was executed.

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A desirable set; forming a pictorial and descriptive record of the past 27 years; the majority of the Christmas and Summer numbers are included here.

Argent. H. Eggesteyn, 1472.

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Collation:—Folio 1 a, Text commences, preceded by rubric In nomine sancte.....Closes with lengthy colophon in RED on reverse of 459; without signatures, catchwords or folio numerals, 47 lines. Hain* 7884.

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390 **Germany** (Northern).—Murray's Handbook for Travellers, cr. 8vo, *maps and plans, cloth*, **3/6** 1858

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Some of the illustrations are most curious, more especially those of the ancient style of boxing and wrestling.

399 **Hall** (Robt. A. M.) Works, with brief Memoirs by DR. GREGORY, and Observations on his Character, by JOHN FOSTER, 6 vols., 8vo, *cloth*, **4/6** 1836

400 **HAEDUS** (Petrus) De Amoris Generibus (libri tres), sm. 4to, ROMAN LETTER, *extremely fine copy with* UNUSUALLY WIDE MARGINS, *stamped vellum, from the Library of* WILLIAM MORRIS, **6 guineas** *Tarvisii. Gerardum de Flandria*, 1492

'Ouvrage de Théologie mystique, dirigé contre l'amour. L'édition est impr. en petits caract. fort nets, *et les exemplaires en sont rare.*'—BRUNET.

Recto of fol. 1. occupied by title, '*De Amoris Generibus.*' Table commences on reverse and closes on fol. 5 b. The next folio is taken up—*Quintii Aemyliani Cimbriaci Poetæ Epos Hendecasyllabicon in Petri Haedi Anterotica ad Cupidinem.* Text commences on recto of fol. 7, and closes with colophon on reverse of 103, followed by 1 blank leaf: without signatures; leaves numbered: 25 lines to a full page. Hain *8343.

☞ The letter used is, as Brunet says, a remarkably neat and small one; and there is not the slightest doubt the late owner was indebted to these pages for his charming 'Troy' type used in the Kelmscott books. It would be impossible to find a more pleasing and choice example of Roman letter.

401 **Hall's Chronicle:** THE UNION OF THE TWO NOBLE AND ILLUSTRE FAMELIES OF LANCASTRE AND YORKE BEYING LONG IN CONTINUAL DISCENSION FOR THE CROWNE OF THIS NOBLE REALME, with all the Actes done in bothe of the one linage and of the other (from Henry IV. to Henry VIII.), thick short folio *(all preliminary matter but three ll. of Table, 18 ll. Table, &c. at the end. sig. ddd* II *and uuu* I *missing, in all 29 ll.)*, **black letter**, *woodcut initials, old calf, roughly backed with morocco, from the Library of* WILLIAM MORRIS, KELMSCOTT HOUSE. **4 guineas** *(Richard Grafton*, 1548)

A most difficult Chronicle to secure in anything like perfect state; most of the copies known, even that in the Grenville Collection, being *made up* of the several editions. Apparently, the above is the *second* issue published the same year as the first, the Introduction to Henry IV. opening with a large initial V, whilst in the first it is H. In the reign of Philip and Mary it was prohibited. But this had more to do with Political than with Historical matters.

☞ *Wm. Morris, Red House, Upton, Kent*, is written by the late owner on fly-leaf.

402 **HENRY VIII.**—In Evangelium Lucæ Paraphrasis ERASMI ROTERODAMI, per aut. recog.; 8vo, **Editio Princeps,** *Italic type,* FINE COPY *in contemporary stamped calf, each side ruled into two compartments, back little defective,* RARE, **£5 10s** *Basileæ, in æd. Joan Frobenii*, 1523

The dedication to Henry VIII. occupies 21 pages, and in addressing him Erasmus uses the title "CATHOLICÆ *fidei defensori,*" which the King received two years before the publication of this volume. It ends as follows.... "*Impartiat tibi dominus Jesu Spiritum suum rex inclyte, utsub principe vere Christiano indies magis ac magis regnet floreatq.; veritas Evangelica, Basiliæ, decimo Calen. Sept., Anno MDXXIII.*"

402A **Harleian Library.**—A Copious and Exact Catalogue of Pamphlets in the Harleian Library, 4to, *with many cuttings of* BIBLIOGRAPHICAL INTEREST, *portraits, facsimiles of early woodcuts, &c., inserted, boards,* **10/6** 17—

Describes (with minute particulars as to contents) 548 Pamphlets in this great Historical Collection.

403 **Harris** (Thos. Lake) God's Breath in Man and in Humane Society, 8vo, *Photo. of the Author inserted as front.*, PRESENTATION COPY *to* WM. MORRIS, *with Author's inscription*, **10/6** *Fountaingrove, Santa Rosa, California*, 1891

404 **Hay** (Henry Hanley) Created Gold, and other Poems, sq. 8vo, *boards*, MORRIS COPY, **7/6** *Philadelphia*, 1893

405 **Hayes** (Alfred) The March of Man, and other Poems, fcap. 8vo, **1st edn.**, *cloth*, MORRIS COPY, **5/-** 1891

406 **HEARNE & BYRNE'S Antiquities of Great Britain** [Vol. 1], folio, 50 *fine oblong Plates of Views of Monasteries, Castles, and Churches, engraved by* W. BYRNE *from drawings made by* THOS. HEARNE, with Descriptions in French and English, *tree calf, gilt, fine copy, from the Skene Library, with the Earl of Fife's bookplate*, **£1 15s** 1786

407 **HEIMSKRINGLA:** eller Norges Kongesager af SNORRE STURLASSON, udgivne C. R. UNGER, 8vo, *half morocco, from the Library of* WILLIAM MORRIS, WITH HIS AUTOGRAPH ON FLY-LEAF, **21/-** *Christiania*, 1868

The great Icelandic Saga, which was translated into English from this version by Wm. Morris, assisted by Magnusson: most probably this is the copy used by the former, as certain passages are scored with pencil and translated in the margins.

408 [**Henchman** (H., *Bishop of Salisbury*)] THE GENTLEMAN'S CALLING, sm. 8vo, **1st Edn.**, *copperplate front. and title, old calf*, **5/-** 1660

409 **Henderson** (Fred.) Love Triumphant: a series of Sonnets, 16mo, **1st edn.**, *cloth*, MORRIS COPY, **3/-** 1888

410 **HENLEY** (W. E.) Lyra Heroica: a Book of Verse for Boys, thk. 8vo, LARGE PAPER, ONLY 100 NUMBERED COPIES ON HAND-MADE PAPER, *boards*, PRESENTED TO WM. MORRIS BY THE EDITOR, WITH HIS AUTOGRAPH ON FLY-LEAF, **£3 17s 6d** 1892

The Editor presented this to Mr. Morris as one of the authors: the inscription runs, "*Author's copy, No. 85, W. E. Henley. The Slaying of the Niblungs. With the Editor's Compliments and Thanks, 4th December, 1891.*"

410 **HERALDRY.** — Betham (Rev. Wm.) Baronetage of England; or, the History of the English Baronets, and Such Baronets of Scotland as are of English Families, with GENEALOGICAL TABLES, 5 vols., 4to, *with many fine plates of Arms, smooth calf, gilt, sprinkled edges,* **£1 12s 6d** 1801-5

411 **HERALDRY.**—Eve (G. W.) DECORATIVE HERALDRY: a Practical Handbook of its Artistic Treatment, large 8vo, 4 BEAUTIFULLY COLOURED *Plates and 183 full-page and other illustrations, being Examples of the treatment of Heraldry reproduced from paintings,* CARVINGS IN WOOD *and stone, embroideries,* BOOKBINDINGS, BOOKPLATES, *etc., nearly all from drawings made expressly for this work by the author,* ONE OF 130 NUMBERED COPIES PRINTED THROUGHOUT ON **Japanese vellum,** *limp wrappers, uncut,* **£1 5s** *Ex libris series*, 1897

Includes a short but valuable Primer of Heraldry, with the tinctures and ordinaries illustrated by a series of drawings by the author, who is a well-known expert.

412 **Herbert** (Hon. Wm.) Helga: a Poem, in seven cantos, 8vo, *calf, gilt, g.e.*, MORRIS COPY, **3/-** 1815

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The gem of the Heraldic section of the Honywood sale. Like the other series noted below the execution is very fine; probably they are both the work of Sir Geo. Sayers himself. The only defect is a waterstain running through the bottom margins, which occasionally interferes with the drawing.

414 **HERALDRY.**—A Series of **705** ORIGINAL DRAWINGS of the COATS OF ARMS OF GREAT ENGLISH FAMILIES, *most beautifully executed in* **Colours**, *and occasionally* **Illuminated**, *four upon a page, each Coat of Arms accompanied by the Family name written in a XVth Century hand*, oblong 4to volume, *old stamped calf, with diamond-shaped centre-piece*, **£8 18s 6d** *Circa* 1550

One of the most important heraldic items from the collection of Philip Honywood, Esq.; the execution throughout leaves nothing to be desired, more especially in the drawing of animals and other objects in the different quaterings, which, in the majority of cases, is remarkably spirited. The colouring exceptionally good.

415 **Heures a lusaige de Rome tout au long sans rien requerir**, imprimees nouvellemt a paris; 8vo *(worm holes through several ll. towards the end)*, **gothic letter**, *carved woodcut borders round every page, including the* DANCE OF DEATH *series, several full-page woodcuts and many smaller, the boards covered with a dark red velvet*, **15 guineas** *Paris, Guil. Godart* (1517)

Nearly the whole of the title is occupied by the beautiful device of Godard, followed on the reverse by '*Almanach pour XI. ans*' (1517-27); the next page bears the curious cut representative of the lunar influences upon man, surrounded by descriptive text, and on the reverse of the same leaf the Calendar commences, each month preceded by a cut illustrative of some feast. occupation, or amusement; it ends on ro. of 8th leaf, and a cut of St. John in the cauldron of oil takes up the reverse of the same. Christ betrayed by Judas, The Annunciation, The Crucifixion, Descent of the Holy Ghost, The Nativity, The Angel's message to the Shepherds, Adoration of the Magi, Prophecy of Zacharias, Flight into Egypt, Death of the Virgin, and Resurrection of Lazarus are the Gospel subjects of the full-page cuts, whilst there are also a few from the Lives of the Saints. The earlier borders are principally floral, arabesque, and ribbon, with figures frequently introduced. Some person of excessive modesty has emphasised their objection to the nudity of certain of these figures by partly effacing them with ink. The Dance of Death series extends about 17 pages towards the end. Initials throughout are filled in by hand in red and blue. The colophon occurs on ro. of last leaf:—*Ces presentes heures a lusaige de Rome | toutes au long sans riēs requir. Avec l'office de la conception nostre dame et plusieurs austres....imprimees a Paris | par Nicholas Higman | pour Guillaume godard demourant sur le pont au chāge devāt lorloge du palays a lenseigne de lhomme sausvaige.* The reverse contains the rébus (picture sentence) reproduced by Brunet in his section devoted to *Heures Gothiques*, but this contains three lines in addition to the seven of text there shewn. Brunet also reproduces the device, but *he has no description of this particular edition.*

416 **HIEROCLES.**—IN AUREOS VERSOS PYTHAGORÆ (Latine redditum a J. AURISPA), sm. 4to, **Editio Princeps**, ROMAN LETTER, FINE, PERFECT COPY *in the original beech boards, rough leather back (part missing)*, RARE, from the Library of WILLIAM MORRIS, **4 guineas** *Padua. Barth. de Valderzoch*, 1474

An edition that very rarely comes into the market in such perfect state. The recto of the first leaf opens with Aurispas' address to Pope Nicholas V. which comes to an end on reverse of fol. 2. Then follows on the next page the Latin version of the translator extending to recto of fol. 91 ending FINIS. / LAUS DEO. / AMEN. / DUCE VIRTUTE ET COMI / TE FORTUNA. A singularly picturesque colophon is on the reverse of the same leaf, for a reproduction of which see *Bibliotheca Spenceriana* II. 48. The signatures are *stamped* on extreme bottom right hand corners of the pages; no catchwords, and folios unnumbered, 24 lines to a page. Hain *8545.

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The Favourite Toy-book of Her Majesty the Queen when a child, see the *Strand Magazine*, June, 1897, p. 605, where some reproductions of it are given.

464 **KEMBLE.**—AUTHENTIC NARRATIVE OF **Mr. Kemble's Retirement from the Stage;** *including* FAREWELL ADDRESSES, CRITICISMS, POEMS, &c., with an Account of the Dinner given at the Freemason's Tavern, June 27th, 1817; *List of the Company, and Speeches by* LORD HOLLAND, MR. KEMBLE, MR. CAMPBELL'S ODE, &c., PORTRAIT *in stipple by* CHESMAN *after* SIR T. LAWRENCE *and Plates*, FINE and INTERESTING 4to AUTOGRAPH LETTER of SIR WALTER SCOTT to GEORGE BARTLEY, *dated from Abbotsford, 5 May, 1817, with* SEAL *inserted*, 8vo, *half purple calf*, **12 guineas** 1817

465 **KIRCHER** (Ath.) MUSURGIA UNIVERSALIS sive Ars Magna consoni et dissoni. Qua universa Sonorum doctrina, et philosophia, Musicæque tam Theoricæ, quam practicæ scientia. summa varietate traditur;... .....2 vols. in 1, folio, 20 *fine large copper-plates of* MUSICAL INSTRUMENTS, *&c., and a great number of full page and similar woodcuts of the same*, GOOD SOUND COPY, *shabby old calf, scarce*, **£3 15s** *Romæ*. 1650

One of the most valuable and exhaustive treatises ever compiled upon the art. No phase of its development from the very earliest known records up to the author's own time, but comes in for an account at once instructive and full of interest. It need scarcely be said that such work of a later date would be less comprehensive, for instance, a recently published treatise on the art would hardly contain a long chapter on bells and chiming clocks, or give a full account of the various 'musical' sounds of different animals, with plates of the animals and the sounds emitted on a stave above. The Germans—to whom the world owes all the most intricate developments of Harmony—had it speedily translated into their tongue, and there can be no doubt of its having played an important part in the studies of their great Masters.

466 **LACROIX ET SERE: LE MOYEN AGE ET LA RENAISSANCE.**—HISTOIRE ET DESCRIPTION DES MŒURS ET USAGES DE COMMERCE ET DE L'INDUSTRIE, DES ARTS, DES SCIENCES, DES LITTERAIRES ET DES BEAUX-ARTS EN EUROPE, A.D., 500-1600, 5 large vols., 4to, *with above* 330 BEAUTIFUL PLATES, *many in* COLOURS, *and* HEIGHTENED WITH GOLD AND SILVER, *from curious, exquisitely beautiful, and singular objects of Middle-Age Art; Designs in Fresco Paintings, Stained Glass Missal, and other Illustrations, Furniture, Jewellery, Armour, etc., illustrative of Ancient Customs and Manners; a costly and most beautiful work*, NOW ENTIRELY OUT OF PRINT *and rising in price;* HALF GREEN MOROCCO, *top edges gilt, from the* HON. PERCY ASHBURNHAM'S FINE LIBRARY, **£7 18s** (Quaritch's price £16) *Paris*, 1848-51

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467 **LAMB** (Charles) ESSAYS OF ELIA, *Moxon*, 1849—ROSAMUND GRAY, ESSAYS, POEMS, etc., 1849—LETTERS, with Sketch of his Life, by THOS. N. TALFOURD, 1850—FINAL MEMORIALS, consisting chiefly of Letters not before published, with Sketches of some of his Companions by SIR THOS. N. TALFOURD, 1850: together 4 vols., cr. 8vo, **Extra Illustrated** BY THE INSERTION OF **74** ENGRAVINGS, 56 *of which are Portraits, principally of literary men of Lamb's time, and the remainder Views and Events connected with his Life and Writings, handsomely bound, half light blue morocco, extra, gilt top edges, by* WORSFOLD, **8 guineas** *Moxon*, 1849-50

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468 **Junius'** Handwriting professionally investigated, by CHAS. CHABOT, with Preface and Collateral Evidence by HON. ED. TWISTLETON, thick 4to, 267 *plates of Facsimiles, cloth*, **12/6** *Murray*. 1871

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469 **Keats** (John) Life and Letters, by LORD HOUGHTON, post 8vo, *Portrait, half green calf, gilt, m.e., from the Library of* WILLAM MORRIS, **15/-** *Moxon*, 1867

470 **Keller** (Charles A.) A Light through the Storm, cr. 8vo, **1st edn.**, *many pretty vignette illustrations, cloth*, PRESENTED TO WM. MORRIS BY THE AUTHOR, *with his inscription*, **10/6** *San Francisco*, 1894

Dedication Copy.

471 **Kenworthy** (John C.) From Bondage to Brotherhood; a Message to the Workers, cr. 8vo, **1st edn.**, DEDICATED TO WILLIAM MORRIS, THE COPY SPECIALLY BOUND FOR PRESENTATION TO HIM, *in green crushed morocco extra, gilt edges*, **30/-** (1894)

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474 **Knight-Errant** (The) A Quarter Yearly Review of the Liberal Arts; being a Magazine of Appreciation, *roy.* 4to, *No. 1, photogravure reproduction of Luini's Columbine as front., orig. pictorial wrappers, scarce*, MORRIS COPY, **10/6** *Boston, (U.S.)* 1892

475 **Koran.**—Machumetis Saracenorum Principis, eiusque Successorum Vitæ, Doctrina, ac ipse Alcoran, quo velut authenico legum divinarum codice Agareni et Turcæ alij'que Christo adversantes populi reguntur.....folio, *inkstain on first 3 leaves, old red grained morocco, elegant gold tooled floral borders of roses, acorns, &c., gilt edges*, **9/6** *(Tigura)*. 1550

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Sæc. XIV.

A still splendid fragment of a glorious manuscript, executed in the best Italian style, blending grace and precision. Every page is attractive, effective in grouping, interesting as to text. To the commentary have been added frequent annotations by successive generations of students, filling here and there the wide and mellow margins left by the original scribe. The book thus embodies a practical history of mediæval caligraphy.

478 **LE SAGE** (M.) RECUEIL DES PIECES MISES AU THEATRE FRANCOIS, 2 vols., 12mo, **Premiere Edition Collective**, Finely Bound, *brown morocco, super extra, doublures of dark blue morocco, and ornamented with an elegant gold tooled panel design, watered silk backed by marbled end papers facing each of the four doublures, gold leaves on the rough, by* EMILE ROUSSELLE, CHOICE STATE, RARE, **6 guineas**

a Paris chez Jacques Barois, fils, 1739

Le Sage's *first editions* are very rarely offered for sale at auction in this country; when they are it is always at very high prices. The above is one of the rarest, and we can trace no copy for sale during recent years; it was published during the life-time of the author; and his short account at the commencement of each play regarding its production, and the general introduction speaking of a quarrel with the actors in 1700 are of interest. In Paris copies realise from 180 to 250 francs.

Wynkyn de Worde.

479 **Liber Festivalis et Quatuor Sermones**, printed in double columns, of 29 lines to the column, 162 leaves (should be 249). Many of the margins have notes in ink, and some are torn. Sm. 4to, *neatly bound in brown half calf, marbled paper sides, tooled and lettered on back*, EDGES ENTIRELY UNTRIMMED. **Rare. 20 guineas**

Printed at Westminster by Wynkyn de Worde, 1496

*** This is the second edition of this curious work by Wynkyn de Worde, and one of the rarest of the books printed by him. It was compiled from the LEGENDA AUREA, and may be considered as the origin or substratum of the English Prayer-Book. This rare book cost Mr. Baillie Weaver £40.

480 **Lamb** (Chas.) Detached Thoughts on Books and Reading, an Essay, 16mo, PRIVATELY PRINTED *for Herbert Copeland and F. H. Day, and their Friends*, 1894, *port., wrappers*, Presentation to WM. MORRIS, **7/6** *Boston (U.S.)*, 1894

481 **Lanier** (Sidney) Poems, ed. by his Wife, with a Memorial by WM. HAYES WARD, cr. 8vo, *Portrait, cloth*, MORRIS COPY, **5/-**

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483 **Lawrence** (John) Chapters on Alliterative Verse: a Dissertation in candidature for the Degree of D. Lit. (London), 8vo, *wrappers*, PRESENTATION COPY *to* WM. MORRIS, *with the Author's inscription*, **5/-** 1893

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486 **LIECHTENBERGERS** (Johannis) PROGNOSTICATIO, quam olim scripsit super magna illa Saturni ac Iouis cõiunctione, quæ fuit anno MCCCCLXXXIIII. præterea ad eclypsim Solis anni seqũetis uidelicet LXXXV. durans in annum usquæ MDLXVII. iam iterum.....sm. 4to, ROMAN LETTER, *whole length Portrait on title, and* 44 *other woodcuts throughout the text, mostly occupying the half-page (a few repeated), marginal notes in a contemporary hand, russia, gilt, gilt edges,* **Presented to Wm. Morris by Sir E. Burne-Jones, with the latter's autograph, 15 guineas**
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A [illegible] of many attractions, both extraordinary and interesting; the spirited cuts hold premier place as being amongst the earliest attempts at the art that come from Germany. There is a characteristic mixture about the subjects, though they nearly all contain figures either of the Divine Being, Popes, Apostles, Monks, Saints, or other personages in connection with Sacred History. The signature Edward Burne-Jones is on fly-leaf, followed in the handwriting of Morris by '*to Wm. Morris, London, February, MDCCCXCI.*'

486A **LITHOGRAPHS (EARLY).**—Collection of 51 LARGE LITHOGRAPHS *executed under the direction of* STRIXNER, *of Celebrated Pictures of the* OLD GERMAN MASTERS *in* THE MUNICH GALLERY, *each mounted on extra thick leaf of brown paper, strongly bound, half morocco, gilt, gilt edges (rubbed),* size 33 × 23½in., from the Library of WM. MORRIS, **£6 10s** 1826-34

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487 **LYRA** (Nicolaus de) Postilla in Epistolas Pauli, *folio (little waterstained),* **gothic letter,** *double column,* EARLY 16TH CENTURY ENGLISH BINDING, *calf,* STAMPED WITH THE ARMS, DEVICES AND INITIALS OF EDWARD VI., *leather straps across the back extending about half way along both covers, fastened by narrow strips of vellum,* from the Library of WILLIAM MORRIS, KELMSCOTT HOUSE, **25 guineas**
Mantue. Paul. Johannis de Puzbach, 1478

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487A **Liddell** (Dr. H. G.) History of Rome, from the Earliest Times to the Establishment of the Empire, 2 vols., roy. 8vo, *cloth,* **6/6** 1855

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The insertion of a leaf after the calendar, giving the golden letter, &c. for a series of years beginning 1467, enables us to determine the precise date of the execution of this beautiful manuscript. Miniatures so fresh and brilliant as we have here are seldom to be met with. The pastoral group, receiving the heavenly message, is perhaps the most noticeable instance of this feature, which characterises the entire series, notably the Pentecostal scene. Equally remarkable, in their way, are the great initials, which so admirably begin the several hours and other devotions. Set at the head of the pages facing the miniatures, contrasted with smaller capitals placed at intervals below them, and fenced off, together with the red and black text, by well defined and parti coloured lines from the beautiful floriated borders, their intrinsic beauty does honour to so glorious a setting. The merit of the gothic text is also of a high order, the letters standing out with striking distinctness from the soft cream colour of the vellum. Broad and stainless margins complete the manifold attractions of this manuscript, which has been most reverently treasured for over 430 years. A trace of one of its owners is left in the name of "Mlle. Mo hion," to whom the book belonged in 1620.

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513 **ANTIPHONARIUM** (a l'usage des Dames urbanistes de l'ordre de Ste. Claire a Peteg em en Beau L[illegible]); written on thick paper, 191 leaves, imp. folio (26½in. by 19½in.), roman lettering, very large, *Gregorian notation*, title page in red with flowered border and other ornaments, *original binding of oak boards, with leather cover and straps, brass bosses and corners*, **4 guineas** 1722

The words and music of the offices are those of the Franciscan order, to which the nuns of St. Clare belonged. Made for practical use at a period when the art of illuminating had quite declined, the book is not of the highest artistic value. But its historical interest is unquestionable. It was finished on Sept. 22, 1722, by Sœur Marie Therese de le Bury, who on the reverse of the title page has inscribed the names of the community of which she herself was a member. There were 35 nuns in the convent on that day, and this book was large enough for them all to sing from at the same time. Judging from its excellent and perfectly clean condition, the book was held in high esteem by the good sisters. From time to time additions were made to it. The latest of these appears to have been the office appointed for the feast of the Sacred Heart of Jesus, which is dated 1774. It is certain, therefore, that this book was in constant use in the conventual choir for over 50 years, and probably it so continued for many years more until the fine printed choir books now to be seen in many Belgian religious houses came into general use. This copy of the Antiphonarium was probably made because the funds of the order (poverty was its strong point) did not permit the nuns to purchase a printed one.

514 **NOVUM TESTAMENTUM, Vulgatæ versionis, cum prologo S. Hieronomi,** *Manuscript* by a FRENCH SCRIBE, written on 165 leaves of Vellum, 10½in. by 7¼in.; in **gothic character**, double column, *a series of illuminated capitals in red and blue, many beautifully scrolled and floriated borders, good margins, well referenced, bound in old brown calf*, PERFECT CONDITION, **20 guineas** (COST ITS LATE OWNER £45) *Sæc. XIV.*

Splendidly legible copy, and a very picturesque one too. The blues and reds are exceedingly brilliant, contrasting well with the jet black of the text. The capitals are distinguished by much intricate and delicate decoration, and the border work is dainty in the extreme.

*** This excellent MS. of the New Testament was at one time in Adam Clarke's famous collection, afterwards in the Phillipps Library (No. 10181) and now comes from Mr. Baillie Weaver.

515 **THIRTEEN LEAVES,** 18¾in. by 13¼in., from a Franciscan Antiphonary (XV. Century), including two initials (one 4½in. by 4in., the other 4¼in. by 3¾in.) historiated in gold and colours, and a large number of others, very beautifully scrolled and painted, as well as words and music of anthems, &c. used on various festivals, **4 guineas** *Sæc. XV.*

The principal initial represents Christ conferring special jurisdiction upon St. Peter, who kneels at his feet. The central field of burnished gold contrasts finely with the ashen colour of the letter and its deep blue background. The other initial depicts the Annunciation, after the conventional manner.

XIIIth Century Psalter.

516 **PSALTERIUM DAVID** *cum Calendario*, Manuscript on 172 leaves of Vellum; 5in. by 4in., written in old and very beautiful **gothic characters**, adorned by one FULL-PAGE MINIATURE *on ground of burnished gold*, 8 large Historiated Initials of similar style, with ornaments extending round top and one side of margin, about 180 other Initials with marginal ornaments, and many hundreds of smaller ones, *oak boards*, **45 guineas** *Sæc. XIII.*

An excellent example of Early French decorative instinct. The adornments are indeed profuse, rough here and there, perhaps, but strikingly effective. The miniature which serves as a sort of frontispiece to the work represents the announcement of the Virgin, and is exceedingly curious. The historiated initials are exceedingly strong, retaining their original freshness of colour to a remarkable degree. Ornamental interest, well sustained throughout the volume, reaches a climax in the columned pages devoted to the Litany.

517 **TWENTY-FIVE LEAVES,** 18¾ × 13¼in., from a remarkably fine Monastic Choir Book (15th Century Italian), including a large Historiated Initial **D**, 4in. by 3½in., splendidly executed in gold and colours, and many others displaying exceedingly varied treatment of bright and sombre tints, with words and plain-song notation, **4 guineas** *Sæc. XV.*

The perusal of these mellow pages will reveal a wealth of artistic decoration. Besides the grand initial alluded to is a smaller one decorated with a six-winged seraph illustrating a passage in one of the responsories. The artist who was responsible for the book to which these leaves formerly belonged never failed to catch the ideas suggested by the text of the divine offices. The delicate tracery of his floriated work is beautiful beyond description.

518 **Abdut Wali**: a Panegyric on the Governor in Council, the Rt. Hon. S. RUMBOLT, *beautifully written in red, black and gold*, on 62 pp., 7¾ × 5¼in., sq. 8vo, *pretty binding, red grained morocco, extra, pretty borders of gold tooling*, **13/6** *Circa*, 1800

519 **Aberdeen.**—A Description of the Chanonry in Old Aberdeen, sm. 4to, *in a plain round 18th Century hand on 67 pp., wrappers*, **7/6** *Sæc. XVIII.*

An account of great interest to Scottish Antiquaries.

520 **Appendix** or Index, forming a Supplement to the Dictionary of the Bible by REV. JOHN BROWN, thick sm. 4to, *written on 659 pp. of paper, half bound (broken)* **3/-** *Deptford*, 1811

521 **BREVIARIUM ROMANUM cum Calendario,** Manuscript by an Italian Scribe on 383 leaves of Vellum, written in red and black, double column, red and blue capitals, *in very good condition, oak boards, covered in morocco, chased brass ornaments, with imprint of Agnus Dei*, **£6 6s** *Sæc. XV.*

On the fly-leaf is an entry made 13 March, 1531, by a chaplain of the Church of S. Maria della Strada.

522 **Common-Place Book**, 4to, *about* 250 *pp.* written in several hands on miscellaneous affairs (FRENCH HISTORY, accounts of various foreign counties, etc., etc.), *half bound, from the Skene library, with bookplate*, **5/-** *Sæc. XVIII.-XIX.*

Includes some facetious stories, rather free.

MANUSCRIPTS—*Continued.*

523 **Breviary.**—Latin MS., XVth Century, written in running hand on 365 leaves (part vellum and part paper), 4½in. 2⅞in., numerous Capitals in red, original binding, *stamped pigskin*, **38/-** *Sæc. XV.*

A Manual of the Day Hours for the use doubtless of some travelling friar. It is wonderfully well preserved, and materially, as good as on the day of its completion. Computation table by "Frater Conradus monachus professus in Salveld."

524 **Medical.**—Vol. 2 of Observations and Notes on Dr. Boerhave's System of PHYSICK and CHYMISTRY, by DR. GEO. GARDEN [in Latin]. 4to, *neatly written on 375 pp. in early 18th century hand, shabby hf. binding*, **10/6** *Sæc. XVIII.*

525 **Miscellanies.**—Discourse by Bp. Ratteray of Craighall—Of Authority in Matters of Faith — Remarks on Exhortation on the Commission of the General Assembly (Scottish Church), Nov. 15th, 1745—View of the English Constitution, with some Facts not generally known—Sketch of Dr. Whiston's Politics compared with the Bp. of Bangor's—Mob contra Mob; or, the Robbers Robbed, by WILL. MOSTON—and other short Essays, etc., roy. 4to, 180 pp., *in various hands, shabby half binding, From the Skene library*, **6/6** *Sæc. XVIII.*

526 **NAVAL.**—MANBY (Capt. George. *R.N.*) Representations of the Apparatus, with directions for using it in the assistance of Persons on board stranded vessels in the day, on a lee shore, and for the Preservation of their Lives, 8pp., 4to, *with 7 remarkable clever drawings in* WATER-COLOURS *(MS. unfinished) wrappers*, **35/-** (181-)

A most interesting fragment from the Skene Collection, accompanied by a letter of 3 pp., 4to, written and signed by Wm. Robertson, in which reference is made to this copy of Capt. Manby's method and also references to the launching of a life-boat and other naval matters—Lord Fife's name occuring in several instances. Dated from BANFF, 18th Dec., 1819.

527 **Scotland.**—Memorial given in by the Earl of Balcarras to James VII. at Germains of his subjects in Scotland, their behaviour after his forced abdication in anno 1688, 4to, *neatly written on 86 pp., half bound*, **8/6** 1780

528 **Statuta Collegii** Medicorum Londinensium, sm. 8vo, *neatly written in late 18th Century hand on 88 pp. of paper, old black morocco*, **3/6** *Sæc. XVIII.*

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529 **MELANCTHON'S COPY.—Justinianus**: DIGESTUM VETUS QUINQUAGINTA LIBRORUM PANDECTARUM ED L. BOLOGNINIUS, thick folio, **gothic letter**, *double column*, **Initials and headings in red**, *also very fine woodcut initials, and a large woodcut coloured by a contemporary hand on reverse of folio III.; text surrounded by Commentary*, GOOD SOUND PERFECT COPY *in the original stamped pigskin, with clasps*, **3 guineas** *Lugduni, Francisci Fradin*, 1511

A printed slip is inserted which gives references to the marginal notes of this volume; they are mostly written in a round and cursive hand, though sometimes they partake of the gothic character; in selecting seventeen specimens for *reproduction* the writer unhesitatingly assigns them to the PEN OF MELANCTHON: the pen and ink sketches also in the margins, appear to be of a little later date. These notes on so important a work are of very considerable value quite apart from the extreme beauty of the volume as an example of printing, which is still further enhanced by the exceptionally fine state of both exterior and interior.

529A **Manuscripts.**—Quaritch's Facsimiles of Illustrations in BIBLICAL and LITURGICAL MANUSCRIPTS executed in various Countries during XI.—XVI. Centuries, with an Introduction, 1892.—Nineteen Plates to illustrate ROMANCES OF CHIVALRY, MEDIÆVAL LITERATURE, COSTUME etc., 1890: 2 vols., 4to, *containing together 66 Plates in gold and colours, orig. half crimson morocco, gilt tops*, **30/-** (pub. 5 guineas) 1890-92

530 **Maps.**—Thirty large folding Maps, 25 of English Counties, and 5 Continental and American, *mostly folding into* 8vo, *cloth cases, and mounted on linen, from the Library of* WM. MORRIS, **7/6** (187-188-)

531 **Maps.**—PTOLOMÆUS (Claudius) Tabulæ Geographicæ Orbis Terrarum (Africæ, Asiæ, Europæ), folio, 25 *large double-page maps and engraved title, boards*, **7/6** *Amst.*, 1704

532 **Marston** (Philip Bourke) Song-Tide and other Poems, cr. 8vo, **1st Edn.**, *cloth*, Presented copy from the Author to WM. MORRIS, with inscription, **10/6** *Ellis and Green*, 1871

533 **Martyn** (Rev. Henry) Journals and Letters of, ed. by Rev. S. WILBERFORCE, 2 vols., 8vo, *port., cloth, vol. 1 loose*, **4/6** 1837

534 **MASSANIELLO.**—HISTORIE OF THE REVOLUTIONS IN NAPLES, *translated by* J [AMES] H[OWELL] Esquire, *Etched Portraits of* MASSANIELLO, GENOVINO and GENNARO (the first Coloured), 2 vols. in 1, 12mo, *diamond calf*, NICE COPY OF A RARE WORK, **21/-** *London*, 1650-52

535 **Medici** (Vit.) Omelie fatte alli Ebrei di Firenze nella Chiesa di Santa Croce, 4to, *fine initial letters, old limp vellum*, **5/-** *Firenze*, 1584

Early library stamp and auto. on title page.

536 **Meredith** (Owen [*Lord Lytton*]) Clytemnestra, the Earl's Return, the Artist, and other Poems, sm. 8vo, **1st Edn.**, *dark red morocco, red under gilt, gauffred edges, scarce*, **17/6** 1855

'From the Library of Wm. Morris.'

537 **Meyer** (A. C.) Frie Sange, cr. 8vo, PRINTED ON HAND-MADE PAPER, *orig. wrappers*, MORRIS COPY, **5/-** *Koberhavn*, 1894

537A **Miege** (Guy) The Present State of Great Britain and Ireland, containing an Account of these great and famous Islands; of their SEVERAL COUNTIES, and their *Inhabitants*, of the vast, populous, and opulent CITY OF LONDON, &c., &c., 8vo, *old panelled calf*, **4/-** 1711

"A work every way instructive and commendable."
—NICOLSON.

538 **Millais** (SIR J. E.) Notes on some of his Principal Pictures exhibited at Grosvenor Gallery, 1886, with Preface and Criticisms by JOHN RUSKIN, with other comments, imp. 8vo, *wrappers*, **10/6** (188—)

MILITARY.

539 **Chevalier** (Thos.) Treatise on GUN-SHOT WOUNDS which obtained the Premium given by the Roy. Coll. of Surgeons in London for the year 1803, 8vo, *plate of surgical instruments, orig. boards*, UNCUT, **5/-** 1804
Presentation copy from the author, with his inscription.

540 **Fawcett** (Wm., *Adj.-Genl.*) Rules and Regulations for the SWORD-EXERCISE of the Cavalry, 8vo, *with 29 large folding copper-plates illustrative of the various exercises, shewing the soldiers au cheval, orig. boards*, UNCUT, **21/-** *For the War Office*, 1796

541 **Fawcett** (Wm.) Elucidation of several parts of His Majesty's Regulations for the Formations and Movements of Cavalry, 8vo, *with 19 folding copper-plates illustrative of the movements, orig. boards*, UNCUT, **12/6** *Ib.* 1799

542 **Fawcett** (Wm.) Instructions and Regulations for the Formations and Movements of the Cavalry, 8vo, *4th Edn., with 13 folding copper-plates, orig. boards*, UNCUT, **12/6** *Ib.* 1801

543 **L'Eccercitio** della CAVALLERIA et d'altre materie del CAPITANO FLAMINIO DELLA CROCE *Gentil-homo Milanese*, folio, *many full-page copper-plates, giving views of various movements in the field by bodies of cavalry, also illustrative of the costume of fully equipped cavaliers au cheval; title soiled, otherwise nice clean copy, vellum*, **12/6** *Anversa*, 1629
Divided into 5 books, the first of which treats of the Duties appertaining to the Private Soldier, Corporal, Captain, Troubadour, etc.; the second of a Captain's Duties when in charge of a Company on the march and during and after action, and the remaining three discourses on the general conduct of cavaliers, with many notes of benefit to them, and moral discourses, proverbs, etc.

MILLER (Hugh) First and Early Editions, cr. 8vo, all uncut in cloth :—

545 **Cruise of the Betsy**; or, a Summer Ramble among the Fossiliferous Deposits of the Hebrides, with Rambles of a Geologist, **1st edn., 5/-** *Edin.*, 1858

546 **Edinburgh** and its Neighbourhood, Geological and Historical, with Geology of the Bass Rock, **1st edn.**, *front., and other illustrations*, **5/6** *Edin.*, 1864

547 **Essays,** Historical and Biographical, Political and Social, Literary and Scientific, **1st edn., 5/-** *Ib.* 1862

548 **First Impressions** of England and its People, **3/6** *Ib.* 1859

549 **Footprints** of the Creator: or, the Asterolepis of Stromness, with Memoir by L. AGASSIZ, **3/6** *Ib.* 1861

550 **Headship of Christ,** and the Rights of the Christian People, with Preface by PETER BAYNE, **1st edn., 5/-** *Ib.*

551 **Leading Articles** on Various Subjects, ed. by his son-in-law Rev. J. DAVIDSON, **1st edn.**, *Port.*, **4/6** *Ib.* 1870

552 **My Schools** and Schoolmasters, or the Story of my Education, **4/-** *Ib.* 1860

553 **Old Red Sandstone**; or, New Walks in an old field, *folding* COLOURED *front., and other illustrations*, **4/6** *Ib.* 1861

554 **Scenes and Legends** of the North of Scotland; or, the Traditional History of Cromarty, **3/-** *Ib.* 1860

555 **Sketch Book** of Popular Geology, with Preface by Mrs. Miller, **1st edn., 5/-** *Ib.* 1859

556 **Testimony** of the Rocks, or Geology in its Bearing on the two Theologies, Natural and Revealed, *illustrated*, **3/6** *Ib.* 1857

XIVth Century Florentine Manuscript.

557 **MISSALE ROMANUM.**—Manuscript on 101 leaves of Vellum, 7¼in. by 5⅛in., *with a fine full-page Miniature of the* CRUCIFIXION, *with SS. Mary and John, and attendant Angels;* a large number of superbly scrolled Initials in red and blue, many others being merely traced; wide margins, *bound in calf covered boards*, **32 guineas** *Sæc. XIV.*

Judging from its small size and the absence of musical notation from the Prefaces, etc., this Missal was doubtless intended for portable use. There is, however, an insertion of certain antiphons with music immediately after the Mass for Candlemas-day, which deserves attention as a specimen of the neatest possible penmanship; indeed it may be said that the book partly owes its historical value to the successive additions thus made to it, although, of course, the earlier text has a paramount claim. The single illustration, at the Canon of the Mass, is of great beauty, tender and devotional, and possessing the true archaic flavour usually found in work of the period. Such of the initials, also, as were completed by the original artist may rank with the very best of their kind. Lesser capitals standing well beyond the text, add greatly to the effect of fields of superb black lettering broken by brief rubrics and titles in vermilion, and adequately framed by wide and mellow margins. Such picturesque planning of the pages affords inexhaustible pleasure; though no two are alike, each has its peculiar beauty. The Missal bears traces of practical use and of the wear and tear incidental to the peregrinations for which it was intended, but this does not altogether detract from its value. Rather, from certain points of view, is its interest thereby enhanced.

558 **MISSALE ROMANUM** ex Decreto Sacrosancti Concilii Tridentini restitutum Pii V. Pont. Max. jussu edit., folio, *wants 13 leaves* (6 of sig. xx., 90, 123-4 and 268-271), *large initials, and a number of fine large wood engravings printed in* RED *and* BLACK, *contemporary Venetian binding, trifle defective, red morocco, mottled with black, the whole field of both covers broken up into geometrical shaped compartments by means of a narrow fillet of two lines, an arabesque ornament tooled within each; central ornament representing the Crucifixion on the upper, another design on the lower cover, both surrounded by stars, border of arabesques with two good lines, the back a trifle broken,* A BEAUTIFUL EXAMPLE OF ITALIAN BINDING (*16th Century*), **7 guineas** *Venetiis, apud Juntas*, 1577

Specimen of Bookbinding by Clovis Eve.

559 **MISSALE ROMANUM** ex Decreto Sacrosancti Concilii Tridentini restitutum Pii. V. Pont. Max. jussu editum, 8vo, RED *and* BLACK, *with woodcuts; a few leaves mended, binding broken at the joints, light brown morocco, border of palm branches within gold lines, another border of flowers forming a panel, the inner angles and centre delicately tooled in gold with palm branches, dots, pomegranates, &c., the back in harmony, gilt edges*, **4 guineas** *Paris*, 1603

We have here all the characteristics of Clovis Eve, and the date of the book leaves little doubt as to whom it may be attributed. Irrespective of the back, upon which wear has made some little havoc, the tooling on the sides would win the admiration of every admirer of fine workmanship.

559A **MISSÆ in Agenda Defunctorum tantum deservientes,** folio, *printed in* RED *and* BLACK, *with head and tail ornaments and two large plates, some fine initials, in contemporary russia, a broad dentelle border formed of arabesques, in the centre the Arms of* CARDINAL ALBANI, *the panels of the back more delicately tooled, gold leaves*, **4 guineas** *Urbini*, 1726

An admirable example, and interesting from more than one standpoint, its owner having at one time been Librarian of the Vatican Library. Speaking of him, Guigard says, "Cet ami des lettres se fit remarquer par son vaste savoir dans l'Exercise de ses fonctions de Bibliothecaire du Vatican." The two specimens of his arms given in Guigard differ from our specimen in the quarterings, neither of them bearing the lion holding a sword, which occurs here. Albani was born at Urbini, Oct. 15th, 1692, and died Dec. 11th, 1779.

William Morris and the Kelmscott Press.

560 **SIGNS OF CHANGE**, *Seven Lectures* by WILLIAM MORRIS, *large paper*, title in red and black, on hand-made paper, **with inscription in author's handwriting**, "WILLIAM MORRIS, *Sept. 22nd*, 1891," canvas, paper label, **5 guineas** 1888

Kelmscott Keats on Vellum.

561 **KEATS** (John) POEMS, OVERSEEN AFTER THE TEXT OF FORMER EDITIONS BY F. S. ELLIS, 8vo, PRINTED IN VERMILION AND BLACK, WITH WOODCUT INITIALS AND BORDER ORNAMENTS, **one of the few copies on pure vellum**, *green crushed levant morocco, super extra broad delicately gold tooled dentelle borders round sides*, DOUBLURE *of claret morocco, within gold line borders, faced by end leaf of like coloured watered silk, gilt edges, by* ZAEHNSDORF, **35 guineas**
Kelmscott Press, 1894.

There is an especial fitness in these Poems appearing so æsthetically garbed. And apart from this, they are themselves so simply present, without preamble or remark of any kind, that to those best able to appreciate their beauties, no superior edition could exist. Regarding the intrinsic worth of a copy on vellum it is never likely to decline. The proper place of Keats should be first amongst the productions of the Press, and it is gradually bidding to occupy that position according to the prices those on paper realise at auction. No vellum copy has yet occurred for public sale.

562 **THE WELL AT THE WORLD'S END**, by WILLIAM MORRIS, *printed in Red and Black*, CHAUCER TYPE, double columns, 4 WOODCUTS DESIGNED BY SIR E. BURNE-JONES AND ORNAMENTS BY WILLIAM MORRIS, large thick 4to, **Presentation copy with inscription in Mrs. Morris' Autograph, "Edgar L. Morris from Jane Morris, Nov. 6, 1896,"** HALF HOLLAND, **15 guineas** *Kelmscott Press, 2nd March*, 1896

563 **LOVE IS ENOUGH, or the freeing of Pharamond**; a Morality by William Morris, Troy type, with stage directions in Chaucer type; *printed in* THREE COLOURS, *black, red and blue. Borders and Ornaments by William Morris and two Woodcuts designed by* SIR E. BURNE-JONES, large 4to, *in the whole sheets, folded ready for sewing*, **unique in this state, £6 16s 6d**
Kelmscott Press, 1897

564 **A NOTE by WILLIAM MORRIS on his aims in founding the Kelmscott Press**, *printed in* RED AND BLACK, Golden type, with fine pages in the Troy and Chaucer Types, Borders and Woodcut designed by SIR E. BURNE-JONES, 8vo, *in the sheets, folded ready for sewing* **unique in this state, 5 guineas** *Kelmscott Press*, 1898

565 **SYR YSAMBRACE**, edited by F. S. ELLIS, after the Edition printed by J. O. HALLIWELL from the MS. in the Lincoln Cathedral, 8vo, CHAUCER TYPE, IN BLACK AND RED, *with Woodcut Borders, and Frontispiece designed by* SIR E. BURNE-JONES, *boards*, ONE OF 350 COPIES, **£1 2s 6d** 1897

566 **ENGRAVER'S PROOF ON INDIA PAPER** *of the Device of the Press*, DESIGNED BY WILLIAM MORRIS AND ENGRAVED ON WOOD BY W. H. HOOPER, *from the Collection of* H. STACEY MARKS, *R.A.*, price **2 guineas**

567 **PROOF OF WOODCUT on India Paper of the Letter "N"** (black on white ground), *the first essay at design for the press, but never used*, MR. MORRIS *not being pleased with the effect*; PROOF ON INDIA PAPER OF THE SAME DESIGN REVERSED (white on criblée ground), the two for **21/-**

568 **SOME GERMAN WOODCUTS of the Fifteenth Century**, *printed in* RED *and* BLACK, Golden type, THE FIRST 12 PAGES AND THE LAST 4 PAGES ONLY, INCLUDING THE LARGE KELMSCOTT DEVICE, *in the sheets folded for sewing*, **unique in this state, 32/6** *Kelmscott Press*, 1897

569 **THE SUNDERING FLOOD.**—The 8vo leaf designed by **H. Cribb** containing the MAP and in the corner the PLAN OF THE CITY, *with fly-leaf*, intended to be pasted in the cover of the book, **unique, 22/6**

Relic of William Morris and the Kelmscott Press.

570 **DEMY-FOLIO ALBION IRON PRESS**, made by Hopkinson and Cope, purchased by William Morris for taking proofs of the Kelmscott Press Publications, and used from the first for that purpose and for printing the leaflets, **30 guineas**

This is the identical "small press for taking proofs" alluded to by Mr. Cockerell in his "Short history and description of the Kelmscott Press." Upon it presumably were taken proofs of the whole of the 52 works which were issued from William Morris's printing office during its seven years of existence by the Thames at Hammersmith. Great was the poet-printer's elation (Mr. Cockerell tells us) when on March 2nd, 1891, the first sheets, shewing the beautiful effect of the types which he himself had designed from old models, were pulled from this little press, the silent witness of the fulfiment of his determination to rival the founts and the craft of the painstaking and therefore truly artistic printers of past generations.

570A **MISSALE ROMANUM** *finely printed in* RED AND BLACK, *with* MUSICAL NOTATION FOR PREFACES, etc., FULL-PAGE COPPER PLATES, WOODCUT INITIALS, *including* SPECIAL SUPPLEMENT *for use in Spain and in* FRANCISCAN CHURCHES, , folio, *splendidly bound in red velvet, with* **deep border (14¾×10¼in.) of silver repousse and chased. silver centrepieces with Franciscan device, double silver clasps,** *gilt edges* **20 guineas** *Madrid.* 1776

This is a magnificent altar-book. The massive silver borders are exc edingly b ld and rich, contrasting well with the deep crimson of the velvet. It was originally the property of a Franc scan monastery, as appears not only from the arm f S[illegible]ancis crossed with that of our Lord, a design which appears on both covers, but f om the offices peculiar to the Friar[illegible]inor which are included in the book. The newer Offices printed in Madrid subsequent to 1863, and neatly inserted (within the old binding) at the end of 'Proprium Sancto um' point to the fact that the transfer of the book to this country is comparatively recent. The old ribbon markers are still between the leaves.

Early Example of Music printed with Type.

571 **MUSIC.**—MOTTETTI DEL FRUTTO—MOTETI DE LA SIMIAS. *Tenor* parts only. Together in 1 vol., oblong 4to *(little waterstained), woodcut on each title,* BEAUTIFUL STATE, *edges of the leaves uncut, old vellum,* RARE, **6 guineas** *Ferrariæ.* 1539

To those unacquainted with the history of printing music with type, an example like this is an astounding revelation; the wonderful regularity with which the notes are placed upon the lines, and the beautiful effect this produces, combined with the r varied shapes. bel ng to the very earliest productions in this manner; and a hundred years after its first introduction, such beauties would be sought for in vain, the art having been entirely lost. The initial letters are of an order quite peculiar to themselves, and the woodcut of a variety of fruits on the title is worthy the best work done by Bew ck, if not superior to it M tets about this date are of great rarity; even the British Museum has hardly any complete, and no portion at all of this printed at Ferrara.

572 **NAPOLEON.**—A Collection of **NINE RARE PORTRAITS,** *engraved in* STIPPLE *and* LINE, as described below, *from* BARON BLUDOWSKY'S COLLECTION. price **7 guineas** 1810, &c.

NAPOLEON, circular, bust by Longhi (repaired); NAPOLEON, by Langlet, both 8vo size; the remainder folio, with large margins, *entirely uncut.* GIUSEPPE NAPOLEONE, half-length, stipple, by Verico, after Vicart; MARIA LUISA, half-length. line, by Verico, after Bisc ch; ELISA, half-length, stipple, by Ant. Verico, after Benvenuti; BONAPARTE, ¾-length, line, grand costume piece by Longhi, after Gros; NAPOLEON, half-length, line, by Bortignoni, after Dumont; NAPOLEON, full-length equestrian, stipple, by Simon, after Vernet; NAPOLEON, half-length, line, by Verico, after Vigneux.

573 [**Milman** (Dean)] History of the Jews, 3 vols., 12mo, **1st edn.,** *canvas boards, scarce,* **6/6** 1829

Contains many passages that in subsequent editions were supp essed.

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Blank leaf follows this, making 212 altogether; but in this copy the first blank is wanting. With signatures, no catchwords or folio numbers, 34-5 lines a page.

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